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Sonata-fugue in Joseph Haydn's string quartets.

Choa, Sharon Andrea

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SONATA-FUGUE SYNTHESIS IN JOSEPH HAYDN'S STRING QUARTETS

Ph.D. Dissertation, 1998

King's College, University of London

Sharon Andrea Choa

VOLUME 2 (EXAMPLES)

Explanatory Note

(1) Scores for all the works cited in the text are provided in this volume, annotated. The only exceptions are those for

a. Op.20 No.2, I, II & III;
b. Op.50 No.4, IV;
c. Op.76 No.2, I.

(2) The pages are not numbered in this volume but individual examples are numbered. Where an example comprises more than one page, the page numbers of that particular example are given in brackets.

(3) All examples are placed in the order they are cited in the text except for Tables 2.1-2.4 and Diagrams 2.1-2.3 which are placed at the front of this volume for ease of reference.

Table 2.1

Symphony No.40, F major, Finale: *Fuga*

Bar numbers	FUGUE	SONATA
1 - 43	Exposition	Quasi-Exposition (I-V-I) [43 bars]
44 - 63	Episode using subject motifs prominently (vi-ii-iv)	
64 - 73	Subject entry in IV	
74 - 83	Episode using motifs of countersubjects only	
84 - 100	Episode using subject motifs prominently	Development [89 bars]
101 - 108	Subject entry in ii	
109 - 132	Episode using 'sonatacized' subject motifs accompanied homophonically	
133 - 146	Subject entries in I in Stretto	Recapitulation [66 bars]
147 - 168	Episode using subject motifs (homophonic)	
169 - 189	Episode with no subject motifs (homophonic)	
190 - 198	Subject in I in all parts in unison	

Table 2.2

Symphony No.3, G major, Finale: Alla breve/Allegro

Bar numbers	FUGUE	SONATA
1 - 20	Exposition (I)	*First Key Area*
21 - 26	Subject entry in vi	*Transition*
26 - 38	Episode (homophonic) (V)	*Second Key Area*
39 - 63	Middle entries (V, iv, II)	Exposition (ends on b.46) [46 bars] Development (from b.47) [44 bars]
64 - 70	Episode	
71 - 76	Subject entries in vi in Stretto (overlaps with episodic ideas in upper parts)	
76 - 80	Modulates back to tonic by *alla breve* motif	
80 - 90	Episode (I---V)	(Retransition)
91 - 98	Tonic entries in Stretto	Recapitulation [41 bars]
98 - 102	Episode	
103 - 109	Two subject entries in I combined with episodic ideas	
110 - 131	Episode (bb.116-119: final reiteration of subject within homophonic texture in D minor)	

Table 2.3

Symphony No.14, A major, Finale: Allegro

Bar numbers	SONATA	Bar numbers	FUGUE
1 - 26	Exposition	1 - 13	Exposition in 3 parts (V.1-V.1-Vc.)
1 - 13	First Key Area		
14 - 16	Transition	14 - 16	Episode (CS/homophonic)
17 - 26	Second Key Area	17 - 20	Episode (S/contrapuntal)
		21 - 26	Episode (CS/homophonic)
27 - 45	Development	27 - 30	Entry in V (Vc.)
		31	Connecting segment (CS/homophonic)
		32 - 35	Entry in I (but begins on 3rd instead of 1st degree of scale)
		36 - 39	Episode in ii (S/contrapuntal)
		40 - 45	Episode (CS/homophonic-imitative)
46 - 66	Recapitulation	46 - 49	Entry in I (V.2)
		50 - 53	Episode (CS/homophonic)
		54 - 57	Episode (S/contrapuntal)
		58 - 66	Episode (CS/homophonic)

Table 2.4

Symphony No.13, D major, Finale: Allegro molto

Bar numbers	SONATA	Bar nos.	FUGUE	
1 - 19	First Key Area (I)	1 - 4	Quasi-Exposition	Subject (I)(V.1)
		15 - 18		Subject (I)(Vc.)
20 - 61	Second Key Area (V)	20 - 23		Subject (I) (Horn)
(51 - 61)	(Closing section)	51 - 54		Subject (V) (V.1) [=Answer?)
62 - 104	Development (no clear-cut retransition)	62 - 72		Two subject entries V then I (Vc.) [=Answer-Subject?]
		77 - 80	Middle entries	Subject in IV (Vc.)
		84 - 87		Subject in ii (V.2)
		89 - 92		Subject in vi (V.1)
105 - 170	Recapitulation	105-108	Final Exposition in tonic	Subject in I (V.1)
		145-152		Entries in I in 4 parts in Stretto: Subj-Ans-Subj-Ans (V.1-V.2-Vla-Vc)
		152-155		Subject in V (V.1)
(160-170)	Coda	160-163		Subject in I (V.1)

DIAGRAM 2.1

SUBJECT-ENTRY DIAGRAM OF BARYTON TRIO NO. 97, VII. FINALE, FUGA

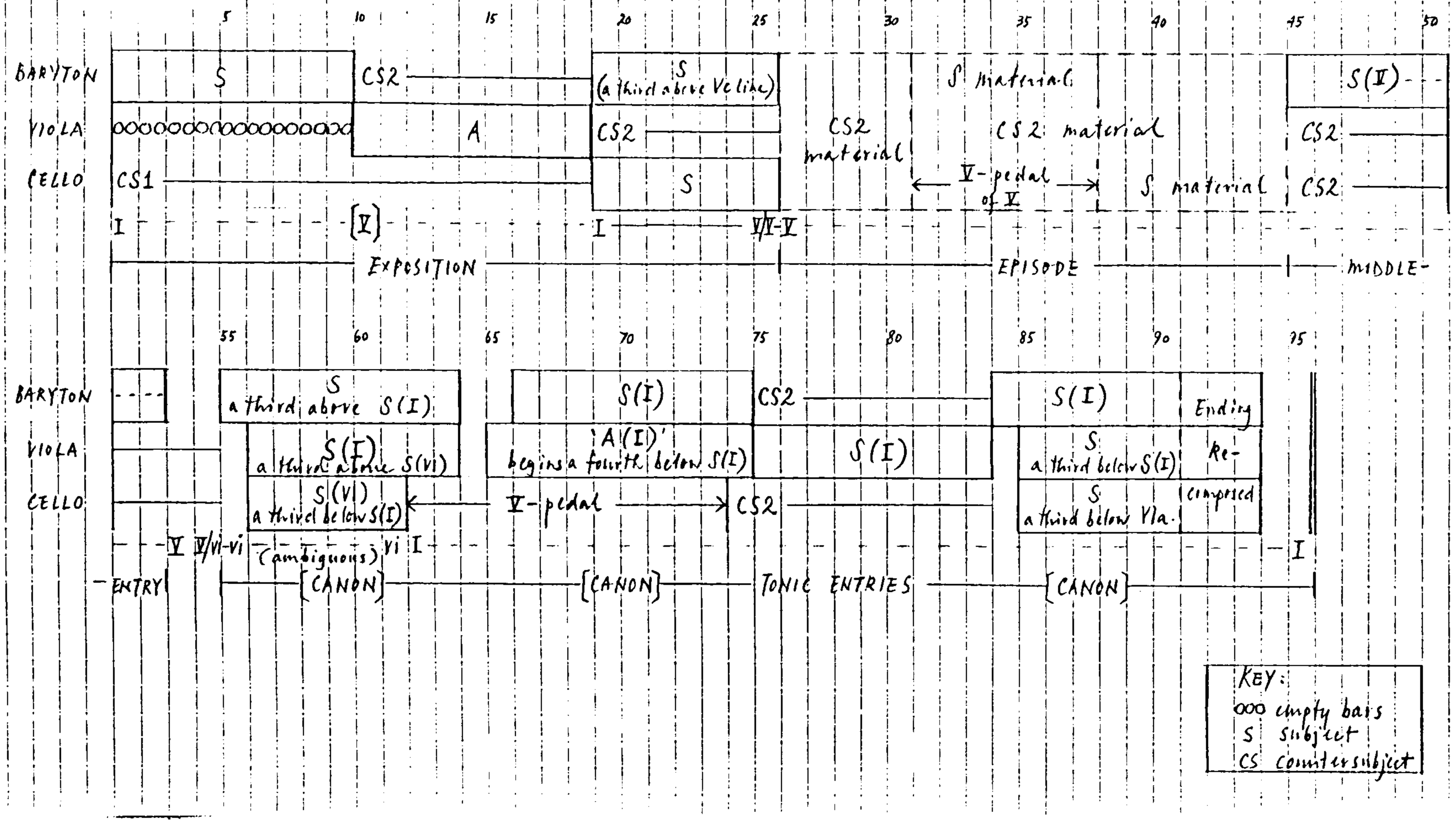
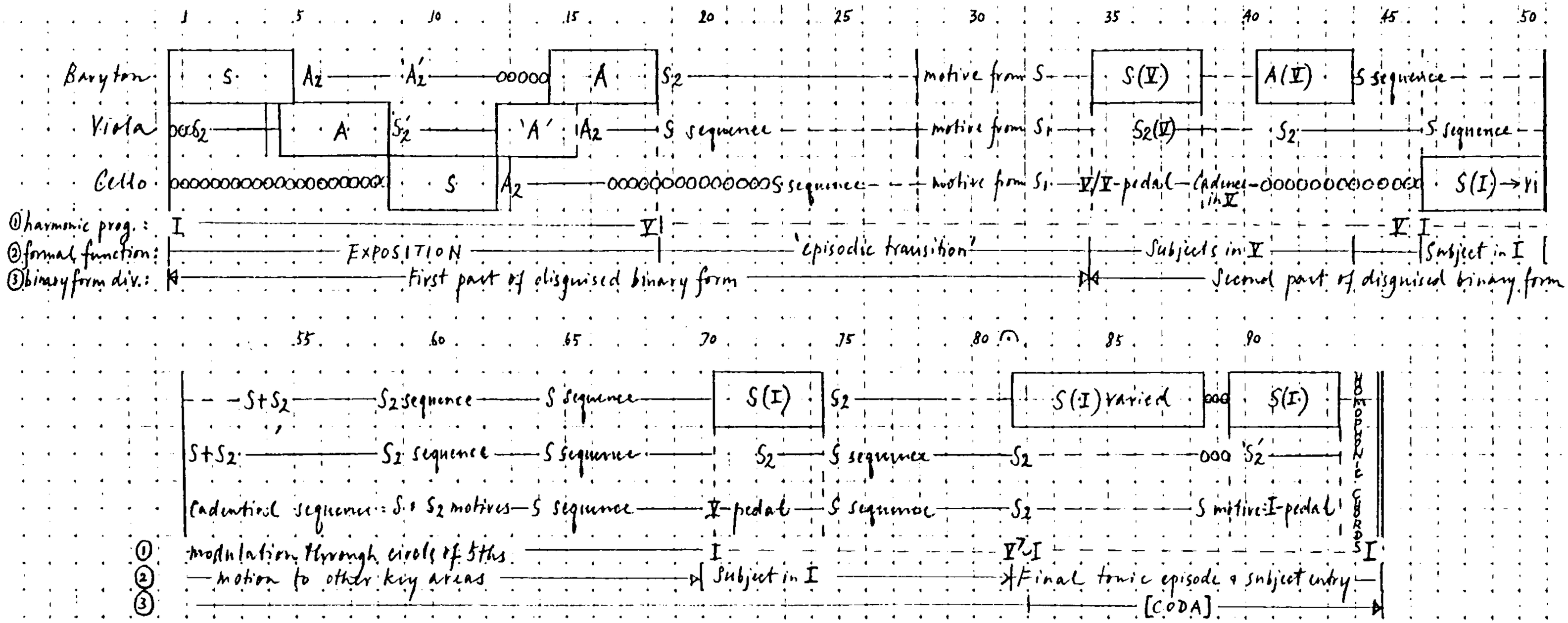


DIAGRAM 2.2 SUBJECT-ENTRY DIAGRAM OF BARYTON TRIO No. 101, III. FINALE FUGA

Fuga a 3 soggetti in contrappunto doppio

DIAGRAM 2.3 SUBJECT-ENTRY DIAGRAM OF BARYTON TRIO No. 114, III, FINALE



KEY:
ooo empty bars

2 Oboi

Fagotto

2 Corni in Do

Violino I

Violino II

Viola

Violoncello

Basso

Cembalo

ca. 9 Min.

Example 2.1

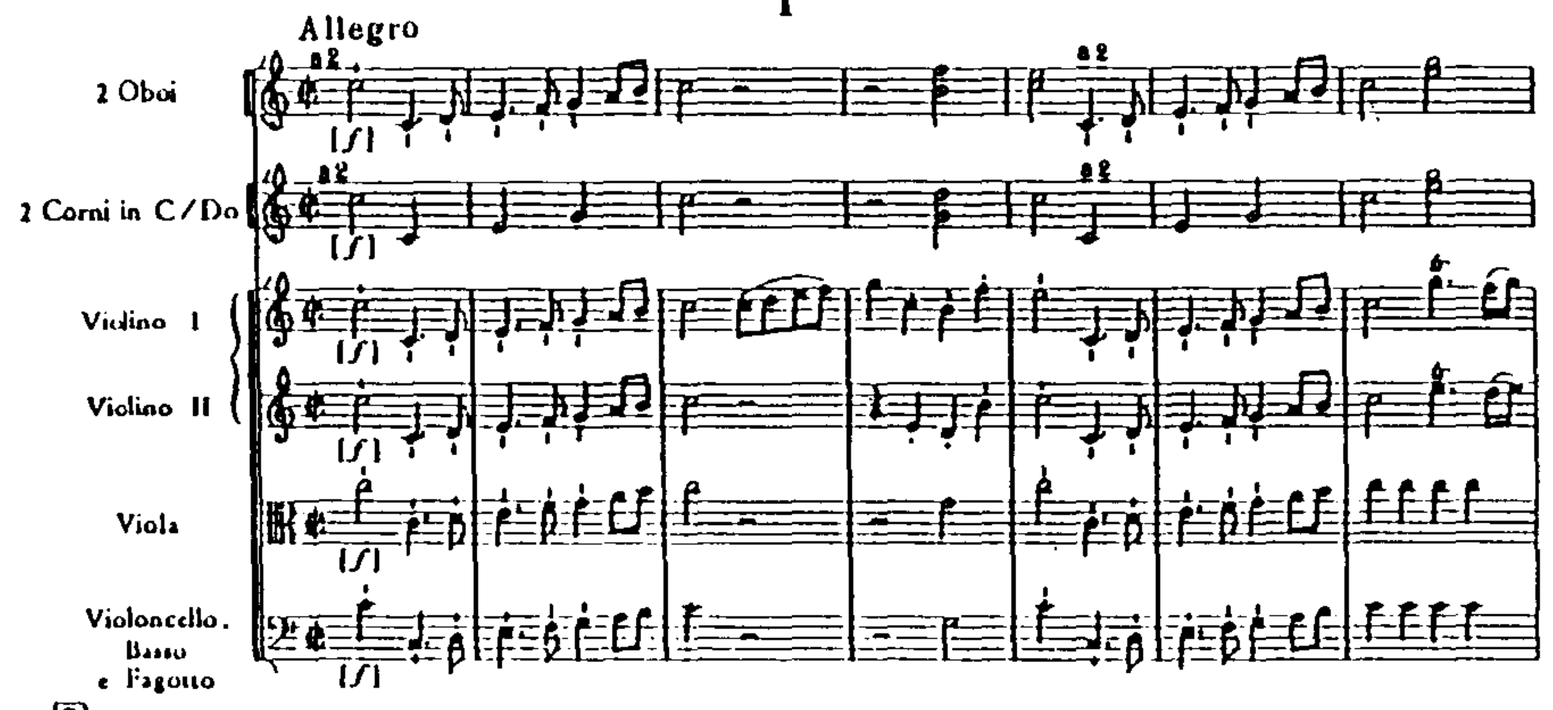
SINFONIA No. 2

(ca. 1757/61)

Joseph Haydn

I

Allegro



b.19, use of suspensions

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D 10612

Ex. 2.1 (2)

25

34

6.41

42

imitative texture

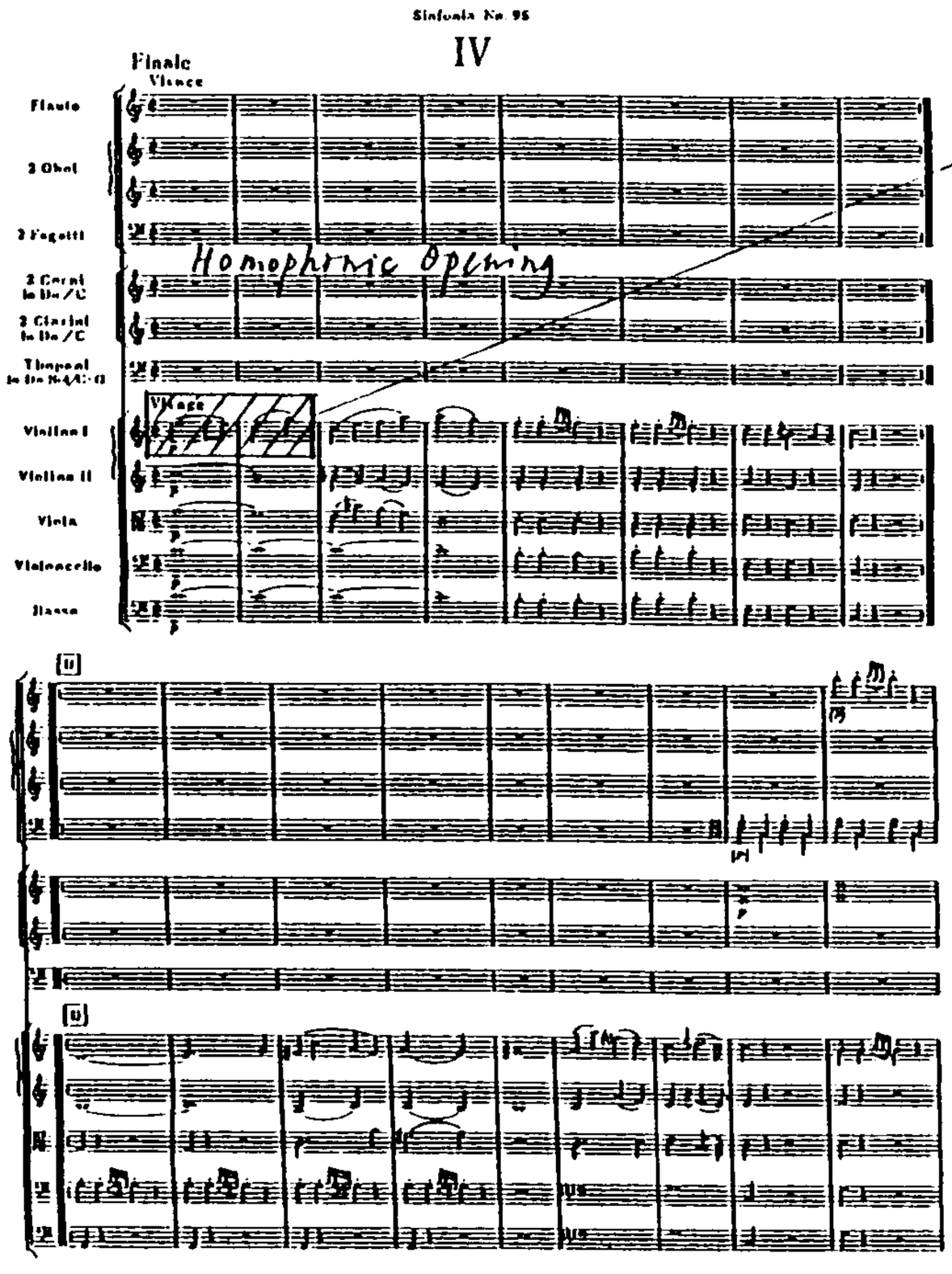
6.51

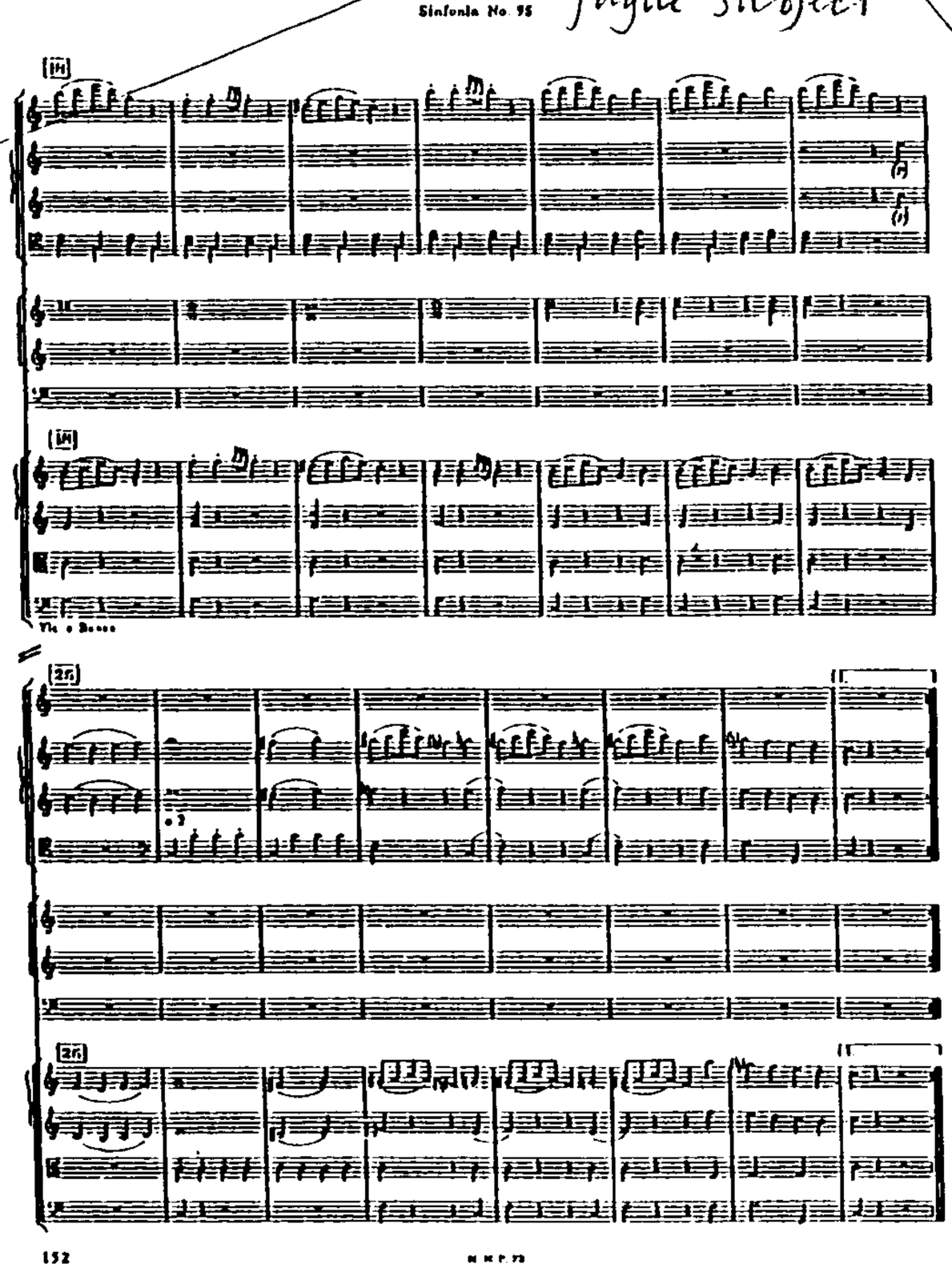
51

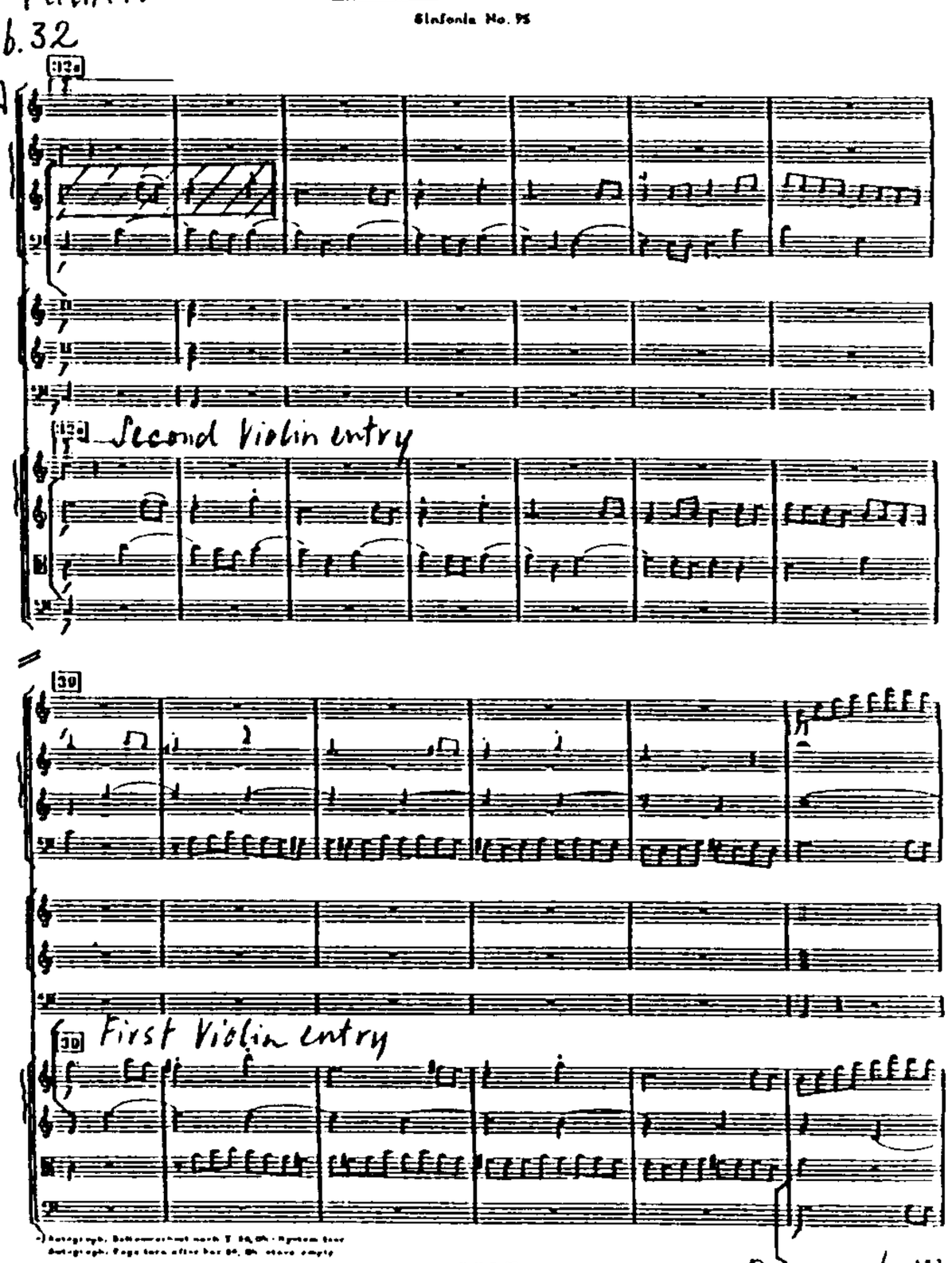
58

65

EXAMPLE 2.2 Symphony No. 95







Example 2.3 Symphony No. 40, IV

alla breve

IV

Finale - Fuga

Allegro

2 Oboi

2 Corni in F/Fa

Violino I

Violino II

Viola

Violoncello, Basso e Fagotto

SUBJECT (bb. 1–15')

head motif

Countersubject

[9]

TONAL

ANSWER

V: IV

[18]

V — I

[27]

I — SUBJECT

end of 'Exposition'

[30]

[14]

D minor (vi)

Ex. 2.3 (2)

52

50

SUBJECT IV

Bb

66

EPISODE

D 10550

75

al rovescio (?)

81

F

d

a

93

Violoncello

Tutti

Violoncello

Tutti

C

Bb

g

*) Autograph: Oboi, Violino I Takt/*bar* 74 - 78, 78 - 84 ; Violino II Takt/*bar* 78 - 84 f f f f etc.

Ex. 2.3 (3)

101

g minor

109

110

*) Autograph zuerst / at first dann / then

123

'Retransition'

STRETTO

131

ANSWER I

SUBJECT I

142

*) Estéchary - Archiv

Ex. 2.3 (4)

150

157

166

fehlen im Autograph, vom Esterházy-Archiv.
missing in Autograph, from Esterházy-Archiv.

173

182

varied fugue subject in unison

190

Example 2.4 Symphony No. 3, IV

IV

Finale

Alla breve *)

2 Oboi

2 Corni in G/Sol

Violino I

Violino II

Viola

Violoncello, Basso e Fagotto

SUBJECT

ANSWER

SUBJECT

10

SUBJECT (redundant entry)

ANSWER

20

V Area Episode
New thematic Idea

SUBJECT VI

III — V

*) Mme Berault: „Allegro"

20

36

SUBJECT V

40

*) Budapest

Ex. 2.4 (2)

50

SUBJECT IV

SUBJECT II

64 Episode

SUBJECT VI

72 Episode

*) Regensburg, Melk, St. Florian

82

V

90 STRETTO

Episode

SUBJECT I

ANSWER I

ANSWER I

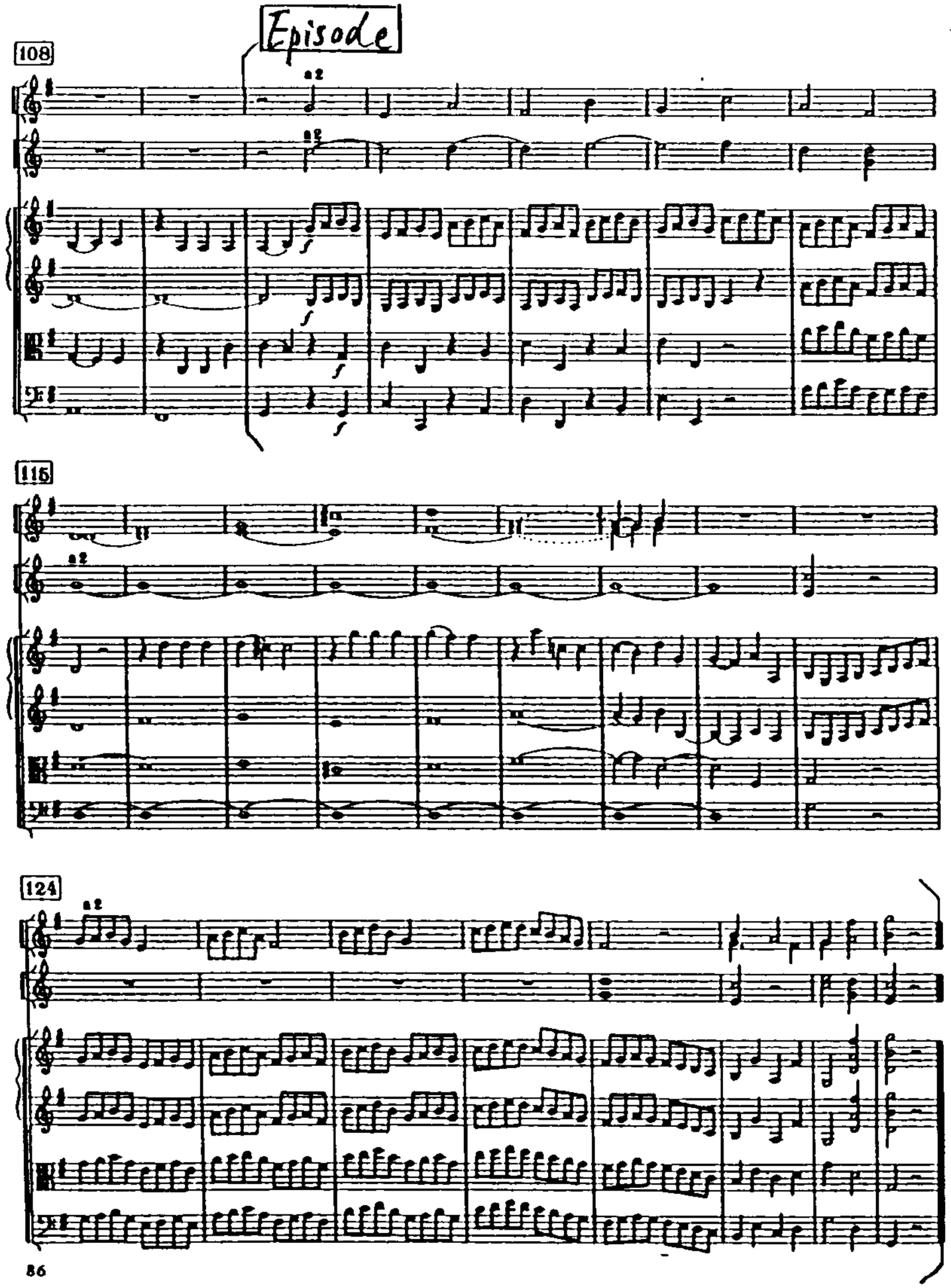
SUBJECT I

V/I

100

*) Budapest, Melk, St. Florian Ob. I-II in 91.

Ex. 2.4 (3)



Ex. 2.4 (3)

Example 2.5 Symphony No. 14, IV

Sinfonia No. 14

IV

Finale

Allegro

2 Oboi

2 Corni in A / I a

Violino I

Violino II

Viola

Violoncello, Basso e Fagotto

SUBJECT

ANSWER

I - - - - (to b. 14)

(6)

'SUBJECT

(11) end of 'fugal exposition'

I —— transition

Ex. 2.5 (2)

10

a2

V

22

V

27

SUBJECT V

D 10524

32

SUBJECT I

(third higher)

37

44

SUBJECT I

D 10524

Ex. 2.5 (3)

60

57

62

D. 10 624

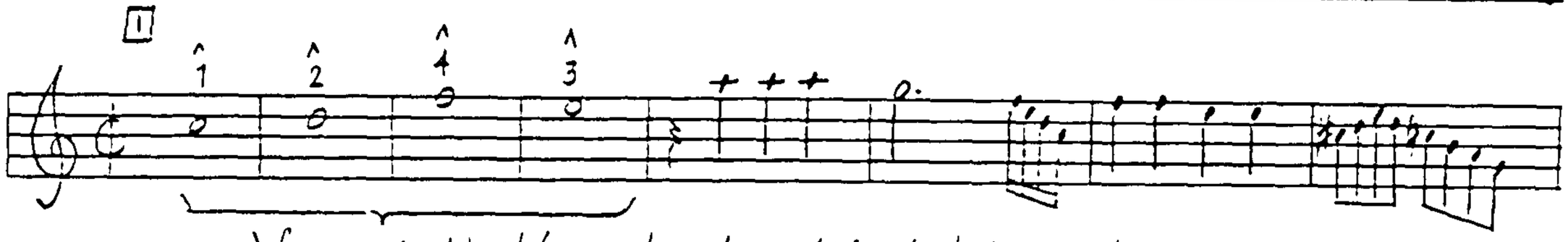
Ex. 2.5 (3)

Example 2.6

Principal Subject of Mozart's 'Jupiter' Symphony, K.551, Finale (1788)

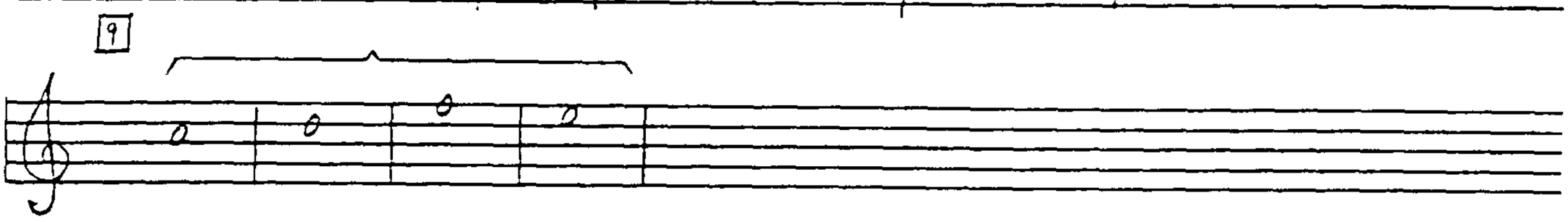
Motto Allegro

4 bar antecedent



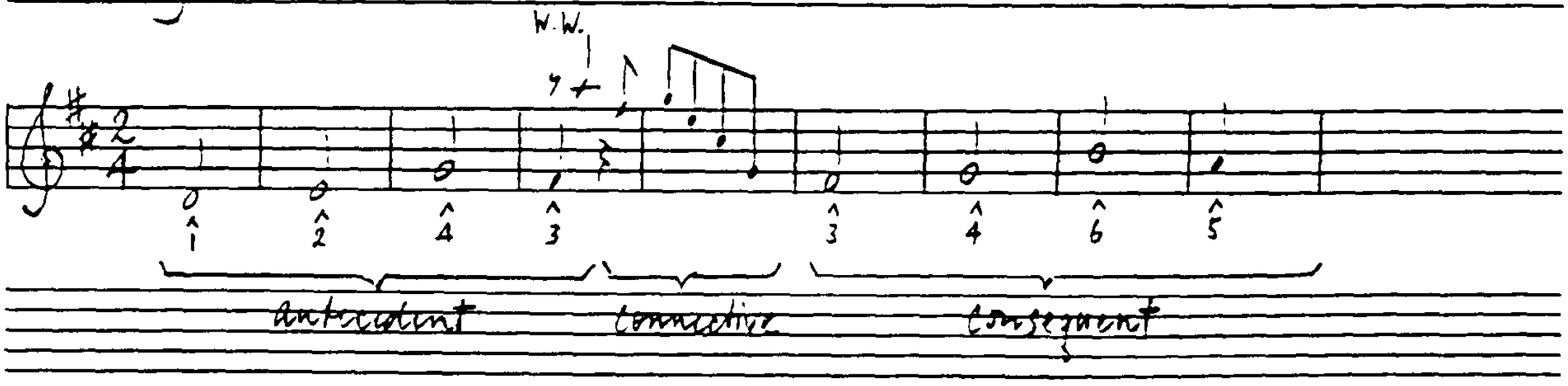
'fugue subject' as head-motif of both antecedent & consequent

of the principal subject's basic phrase



Principal Subject of Haydn's Symphony No. 13, Finale (1763)

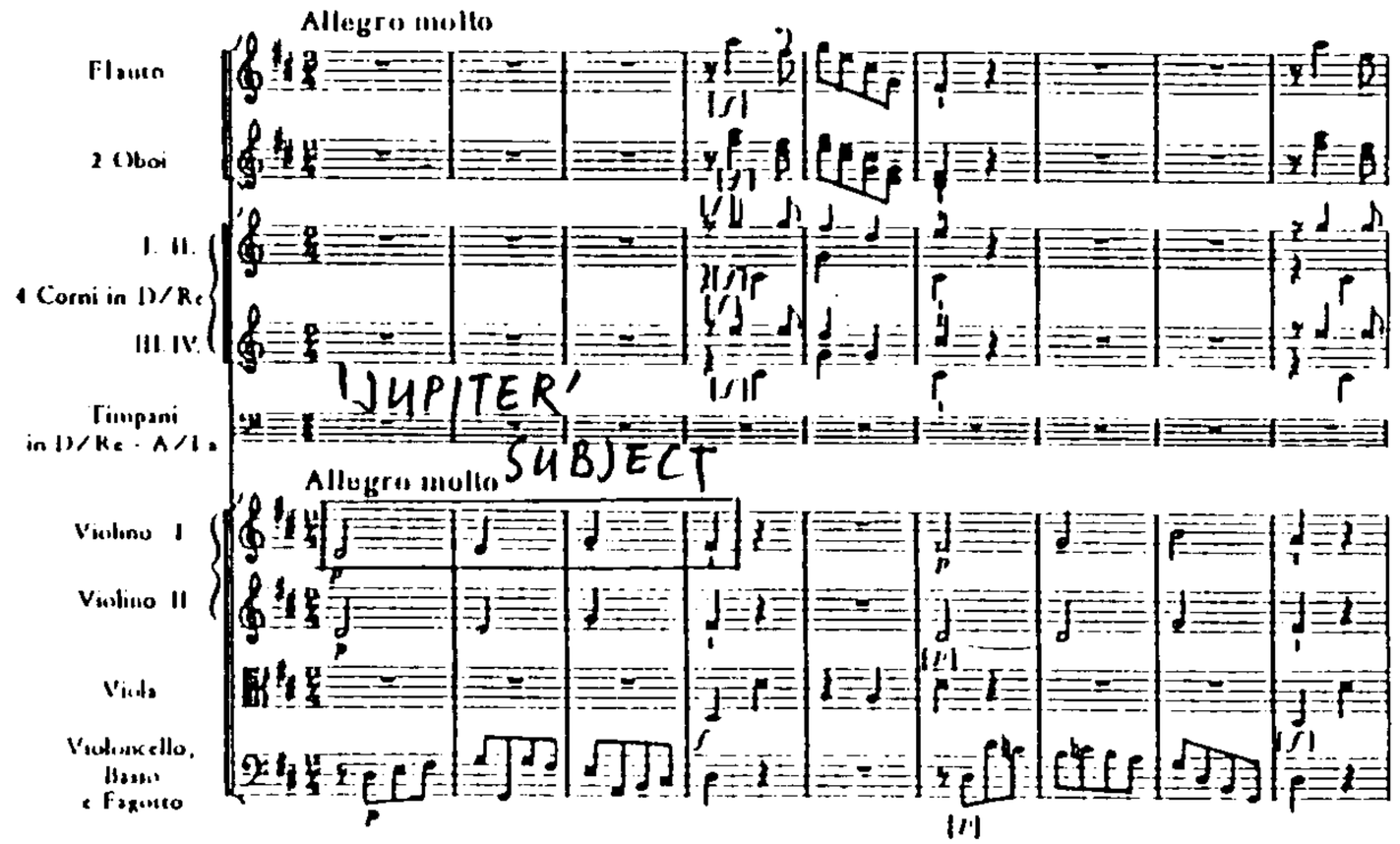
Allegro molto

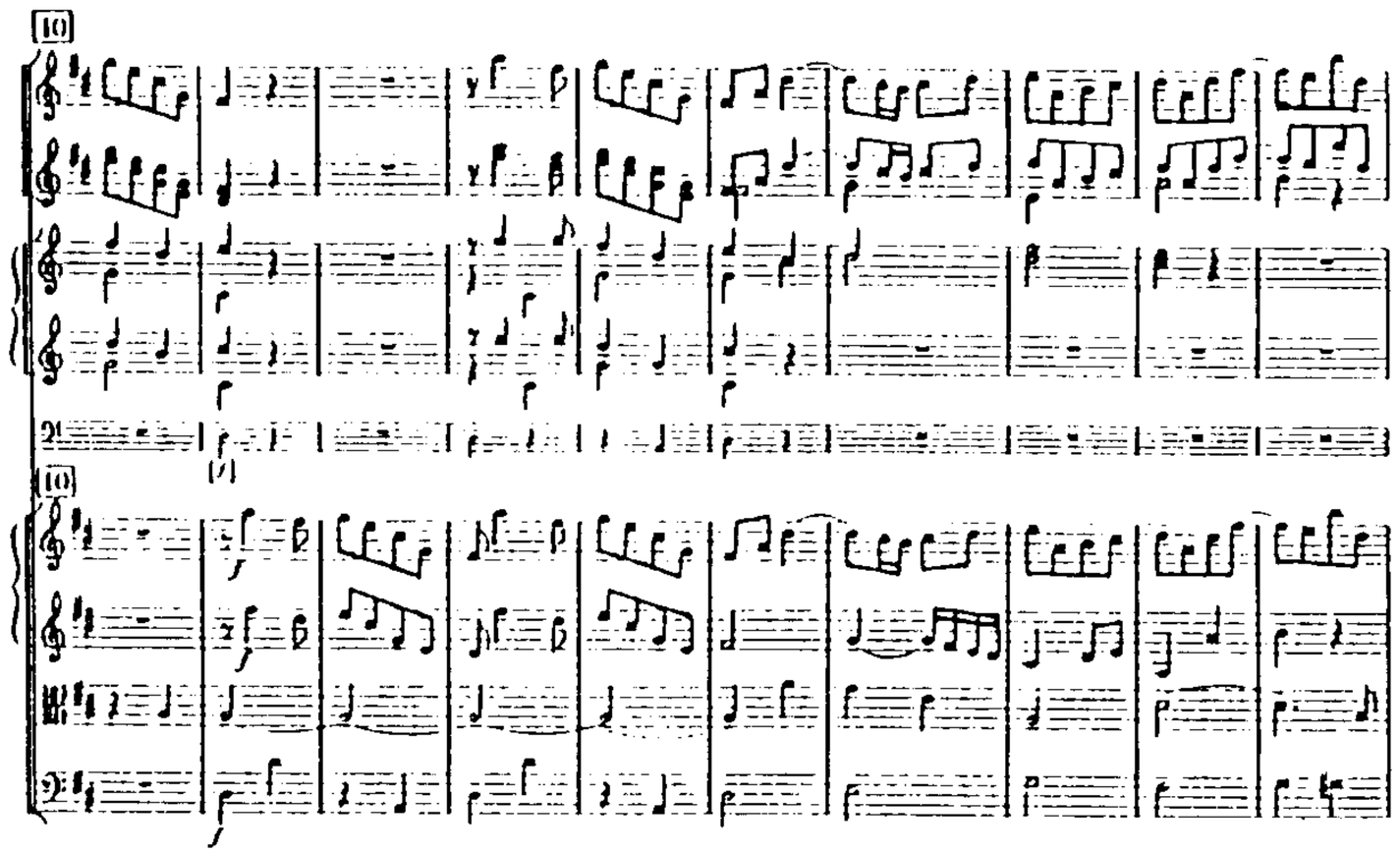


Example 2.7 Symphony No. 13, IV

IV

Finale

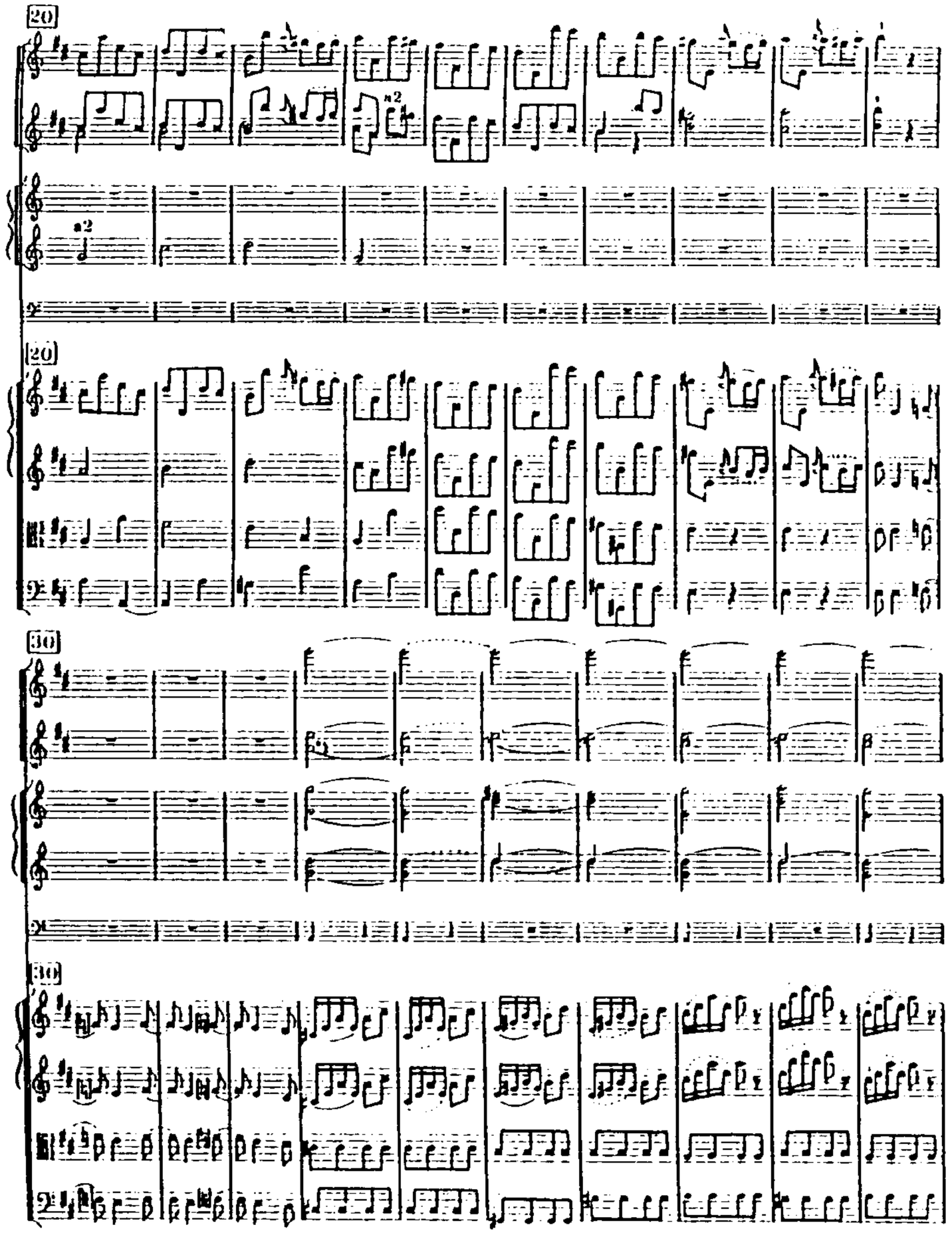




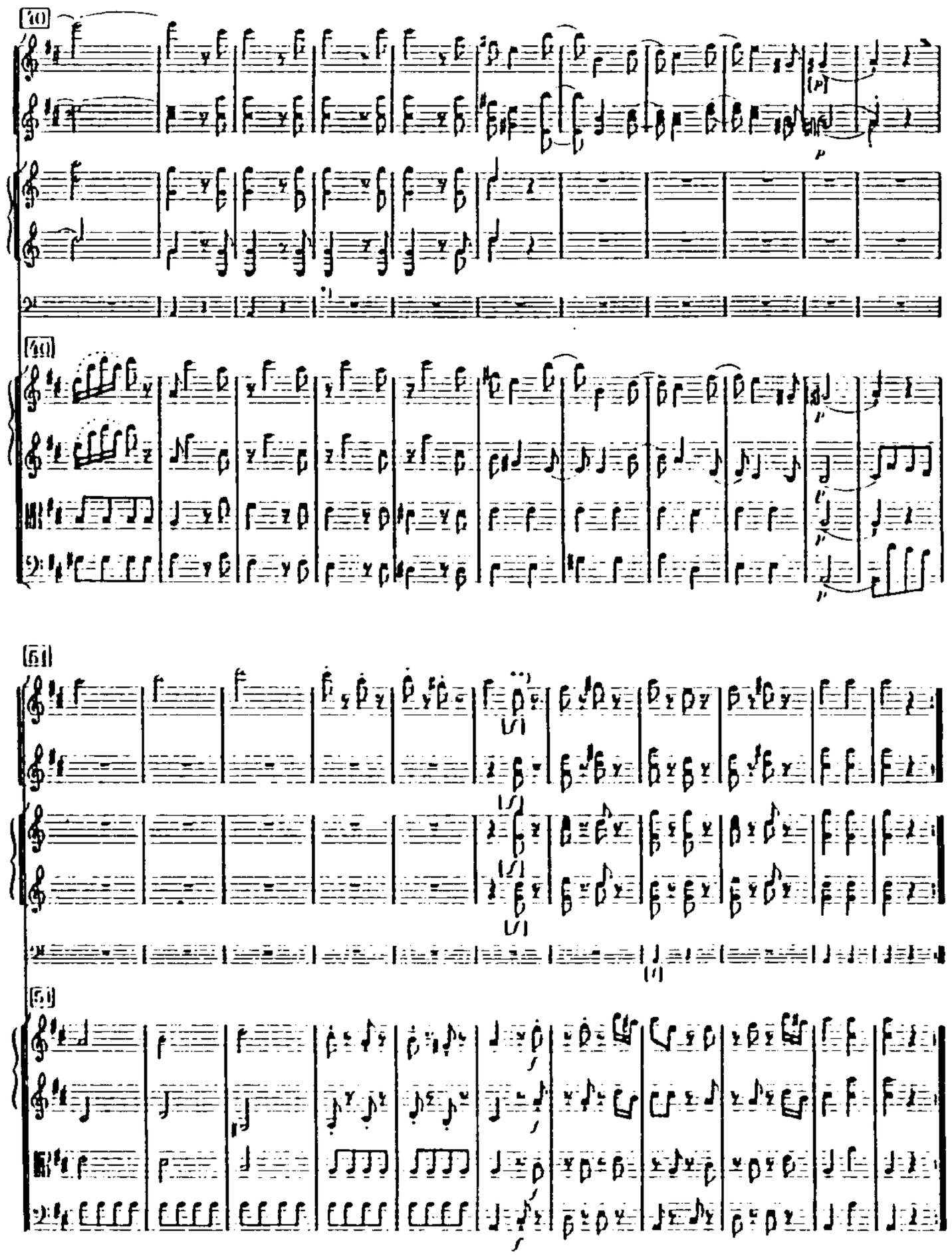
*) Autograph zuerst at first

D 10 521

Ex. 2·7 (2)



*) Autograph zuerst at first



*) Autograph zuerst at first **) Autograph zuerst at first

Ex. 2.7 (3)

02

02

73

73

84

84

104

104

Ex. 2.7 (4)

105

105

117

117

127

127

117

STRETTO

131

*) Autograph zweites Fagott

Ex. 2. 7 (5)

140

140

160

160

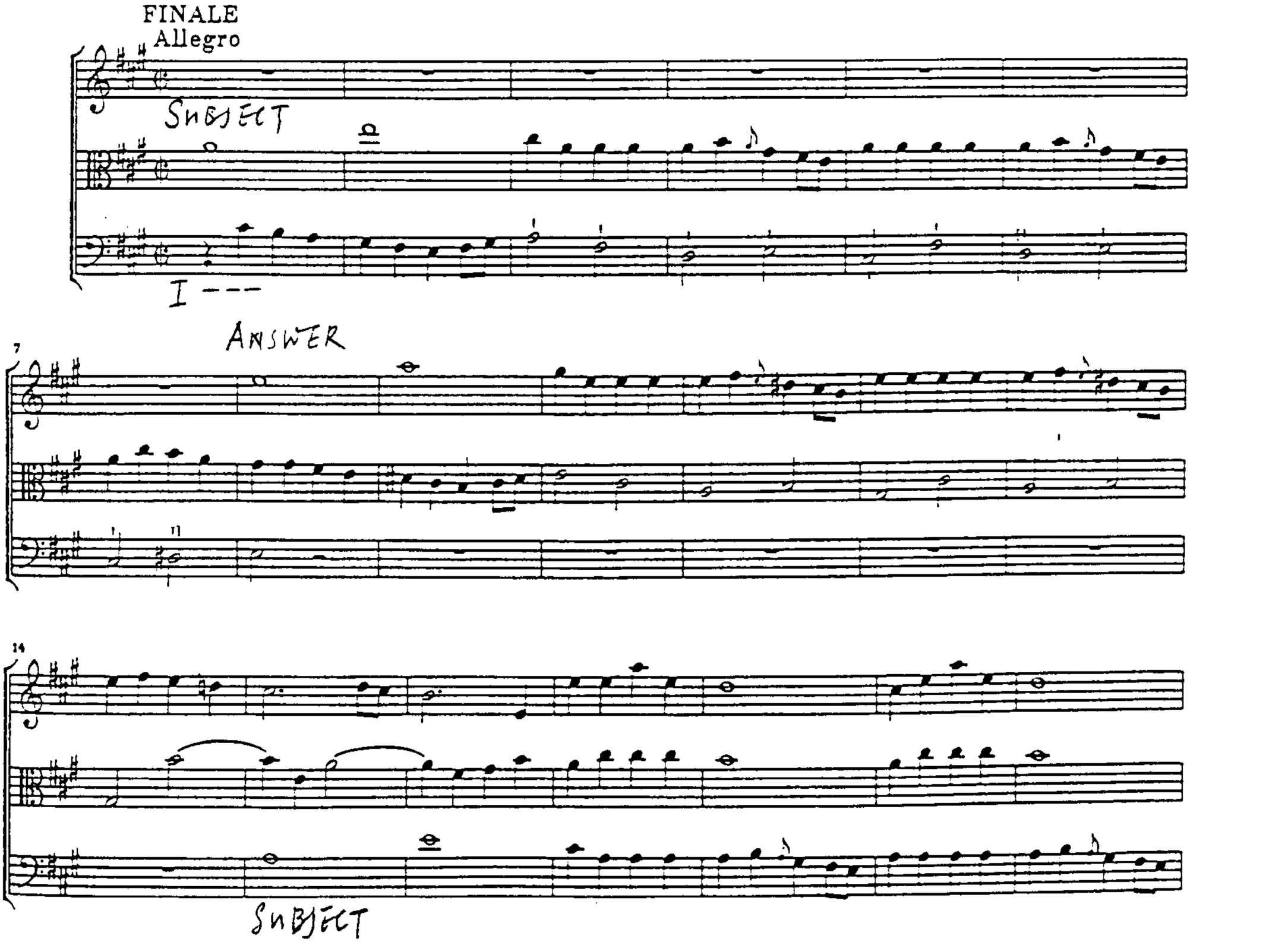
Laus Deo

*) Autograph zuerst at first

D. 10.828

Ex. 2. 7 (5)

Example 2.8 Baryton Trio No. 33/III, Finale



Ex. 2.8 (2)

21

I

II

27

33

SUBJECT V

V

39

SUBJECT I

45

52

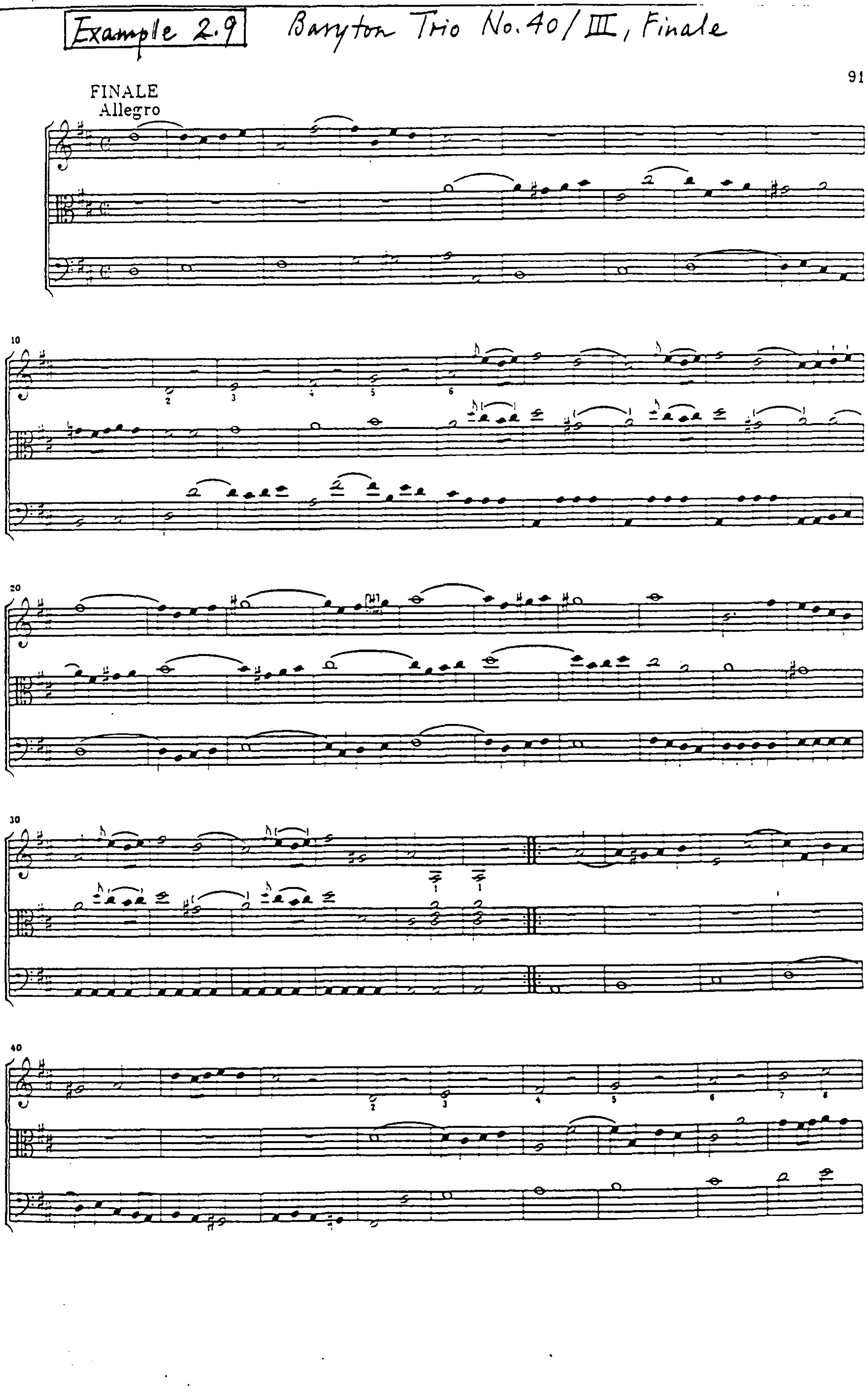
58

64

70

76

Example 2.9 Baryton Trio No. 40/III, Finale



Ex. 2.9 (2)

49

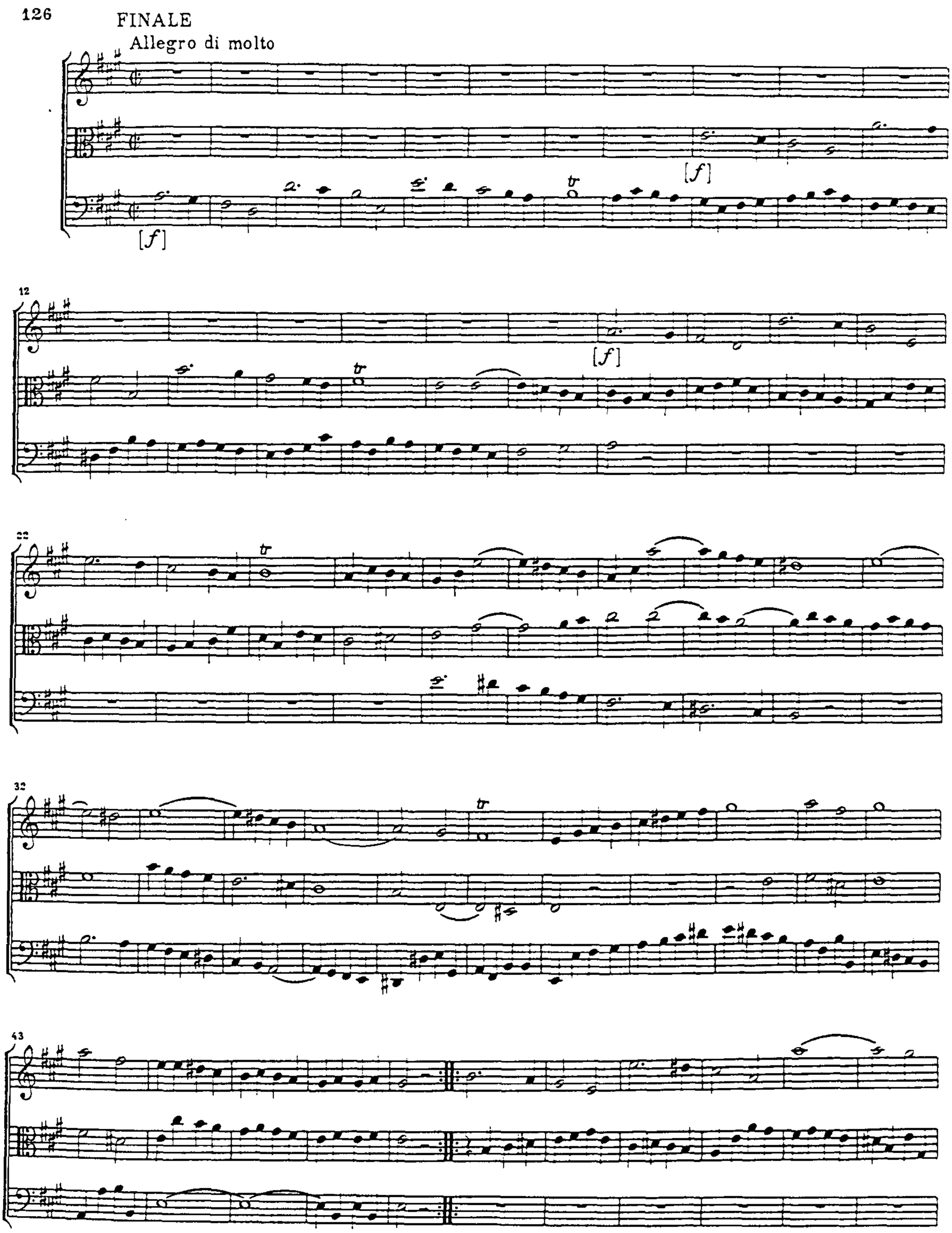
58

67

77

87

Example 2.10 Baryton Trio No. 71, III, Finale



Ex. 2.10 (2)

54

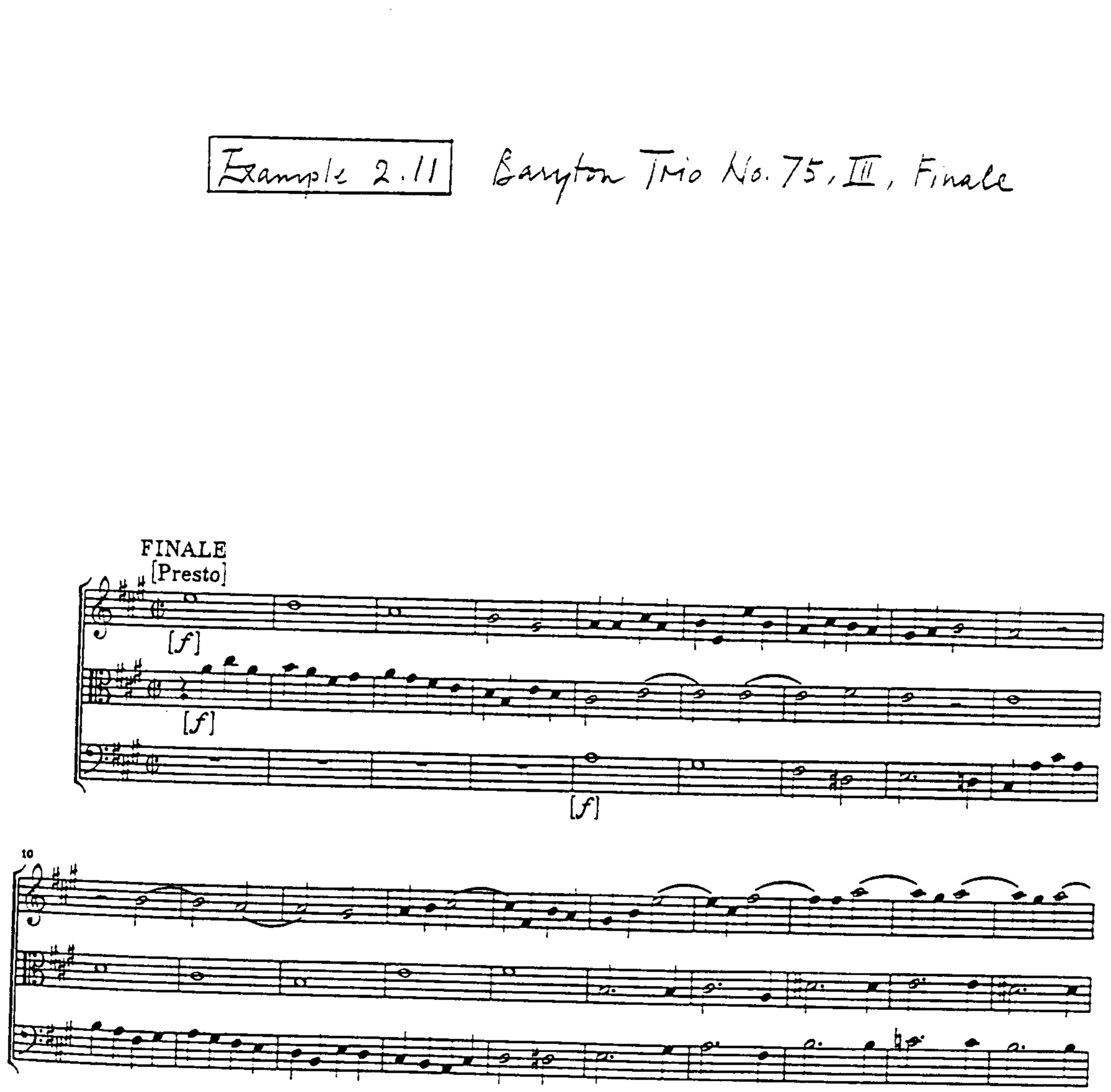
64

74

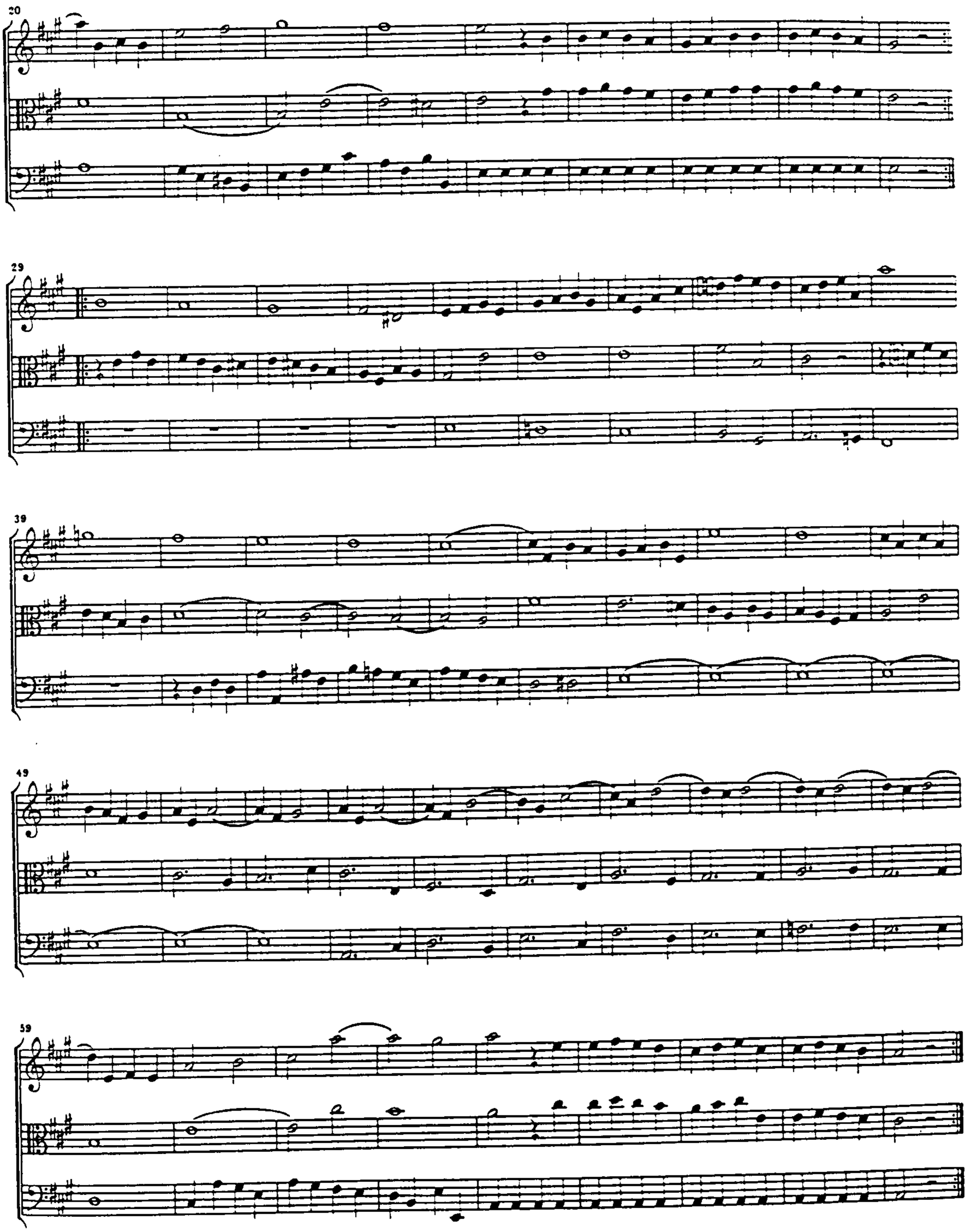
84

95

Example 2.11 Baryton Trio No. 75, III, Finale



Ex. 2.11 (2)



Example 2.12 Baryton Trio No. 81/III, Finale

FINALE
Vivace

[f]

[f]

9

[f]

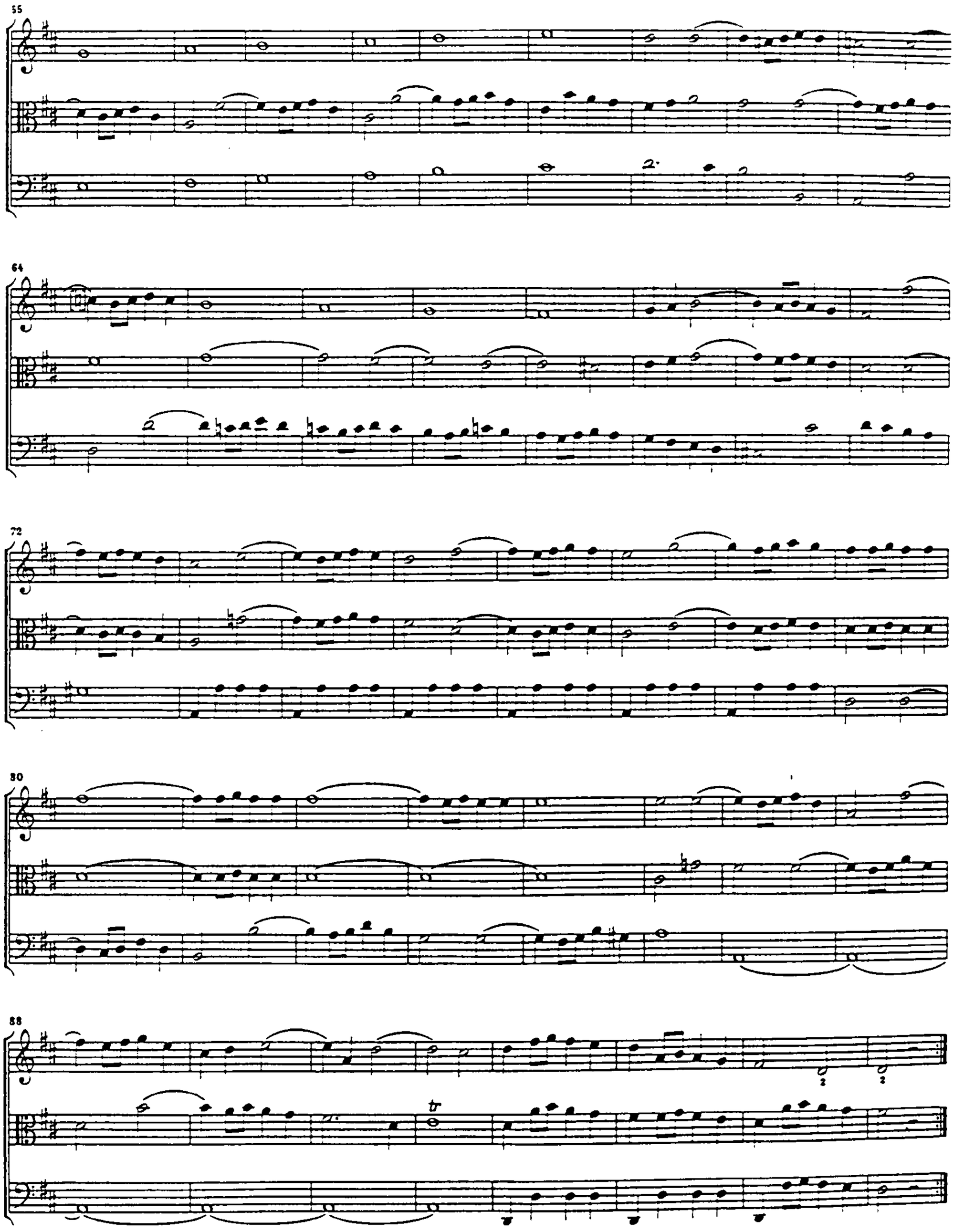
18

27

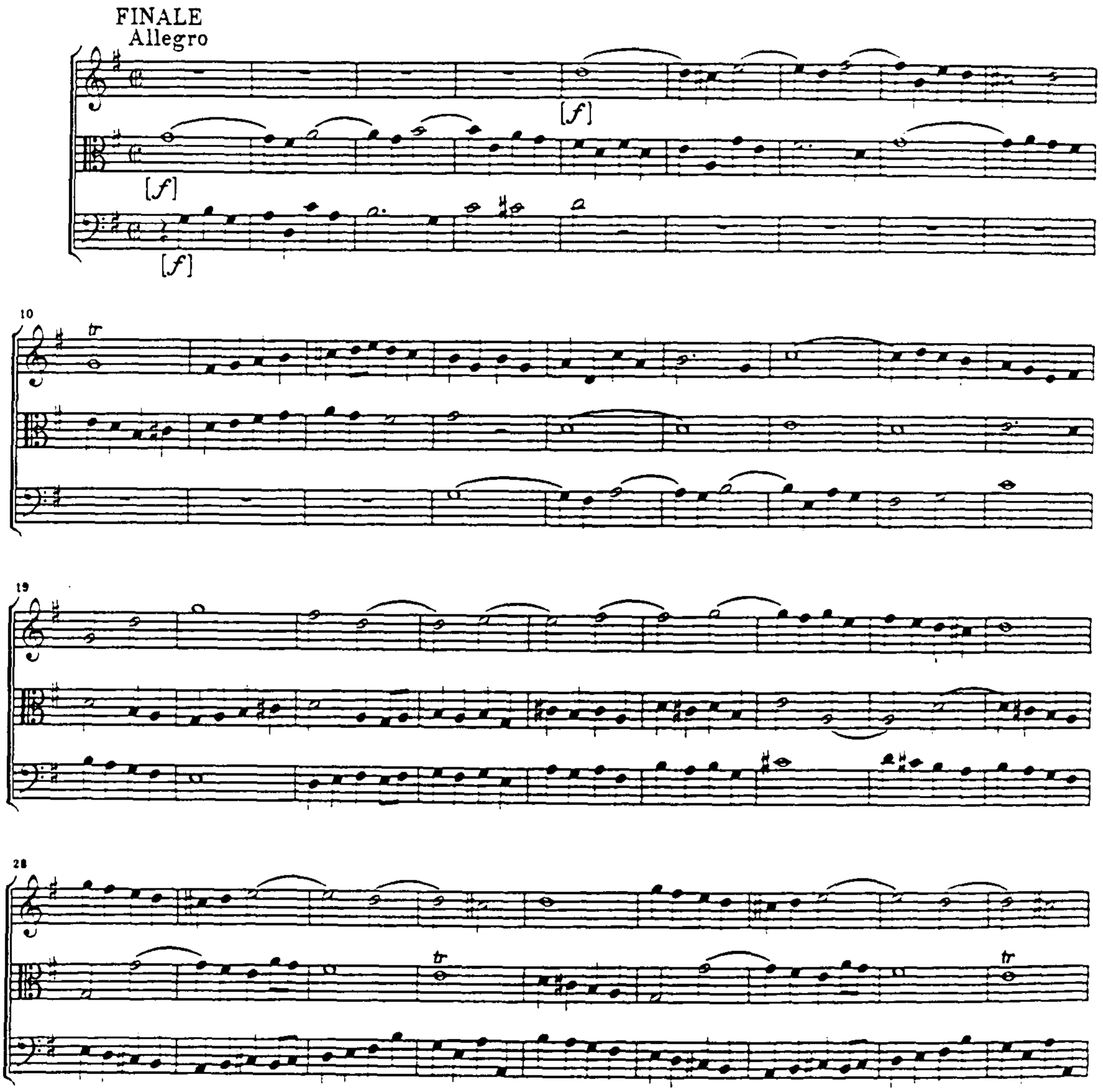
36

46

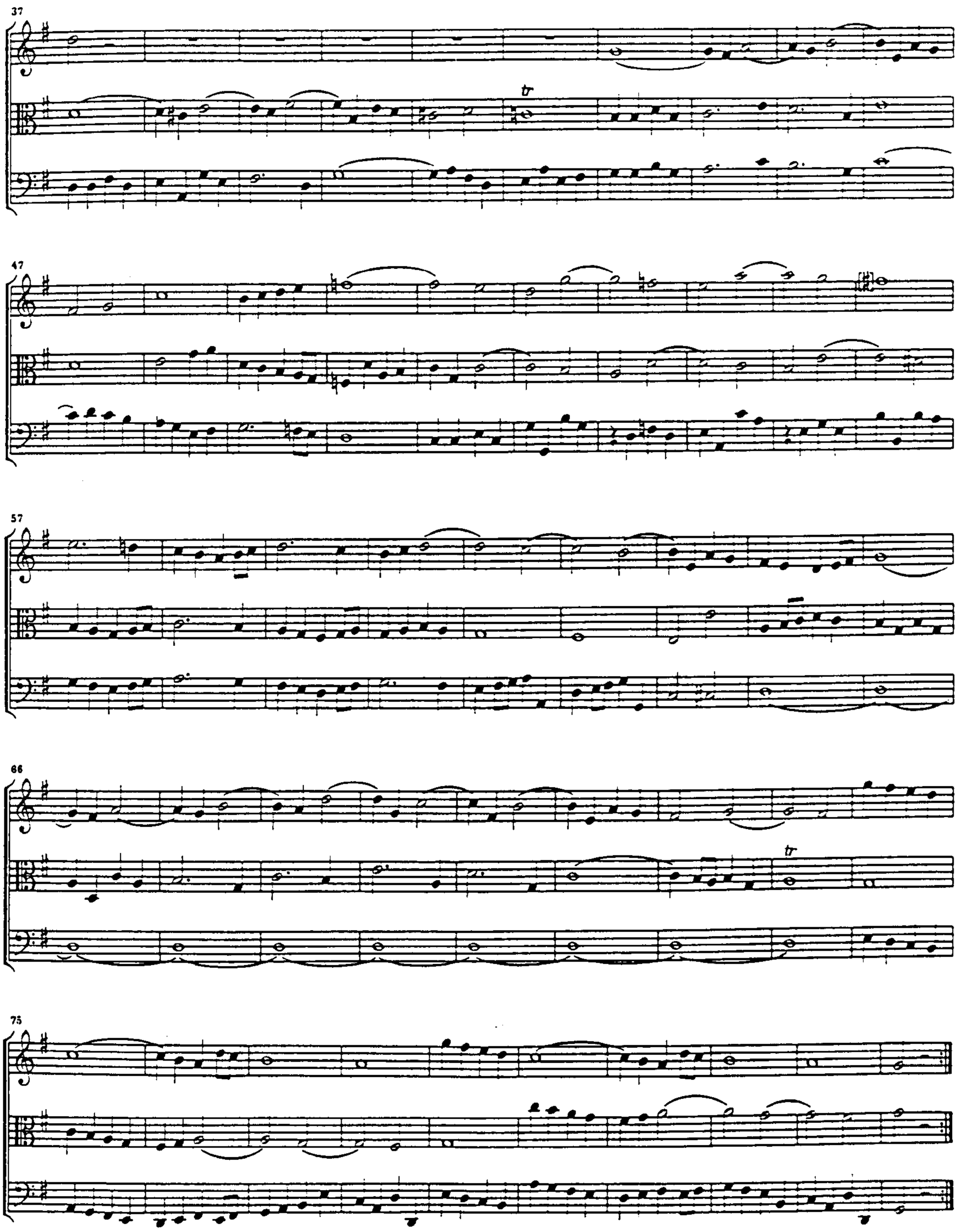
Ex. 2.12 (2)



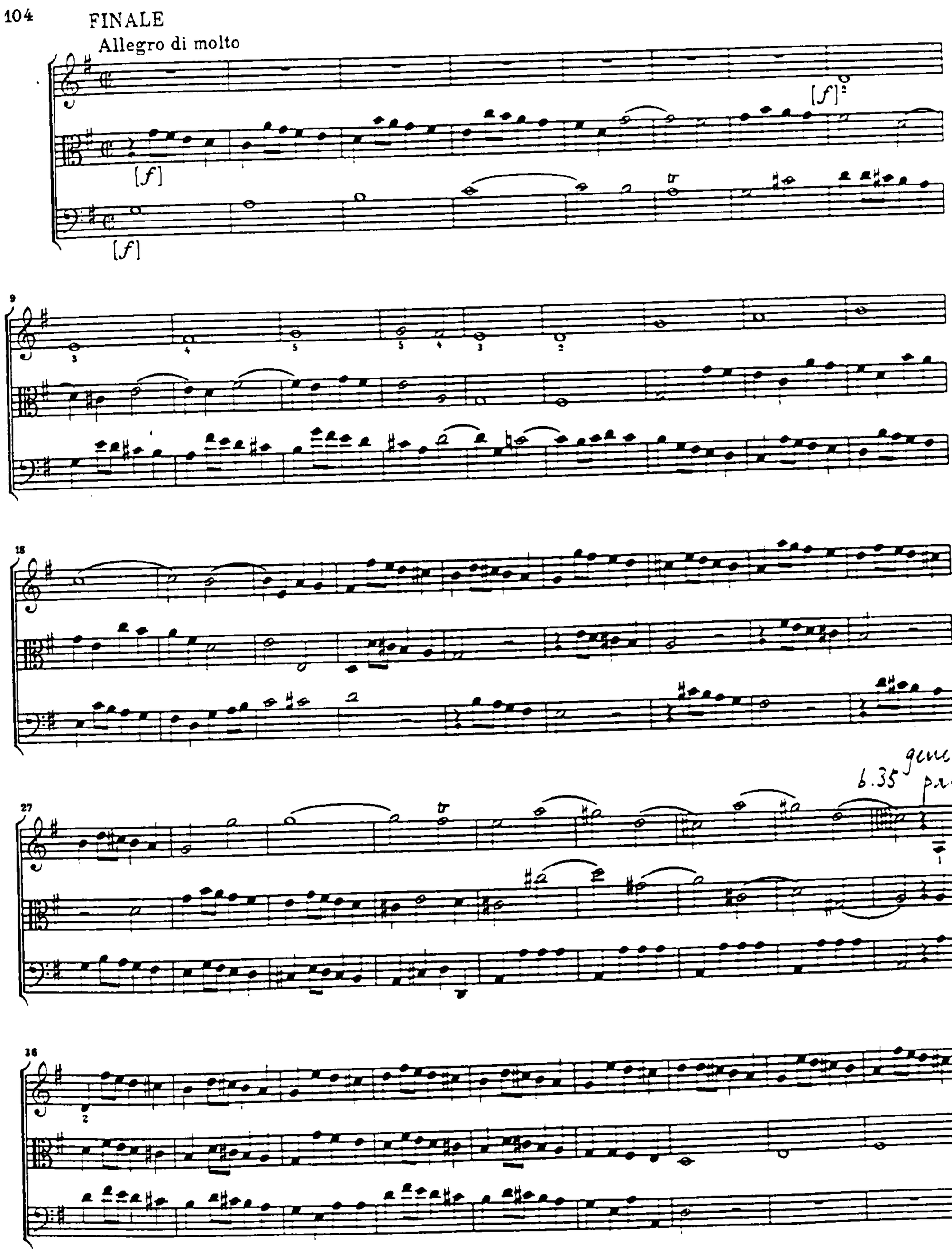
Example 2.13 Baryton Trio No. 53/III, Finale

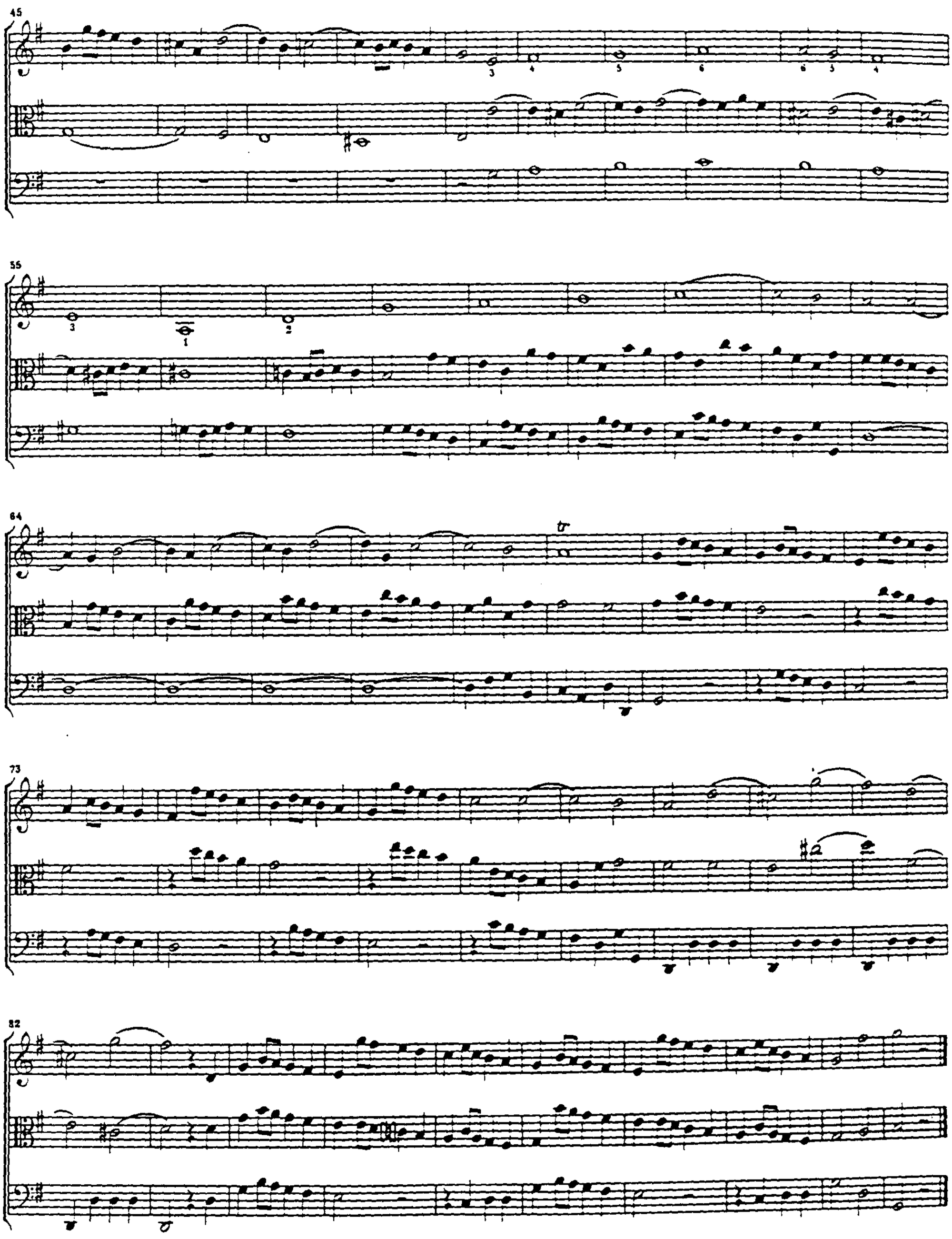


Ex. 2.13 (2)



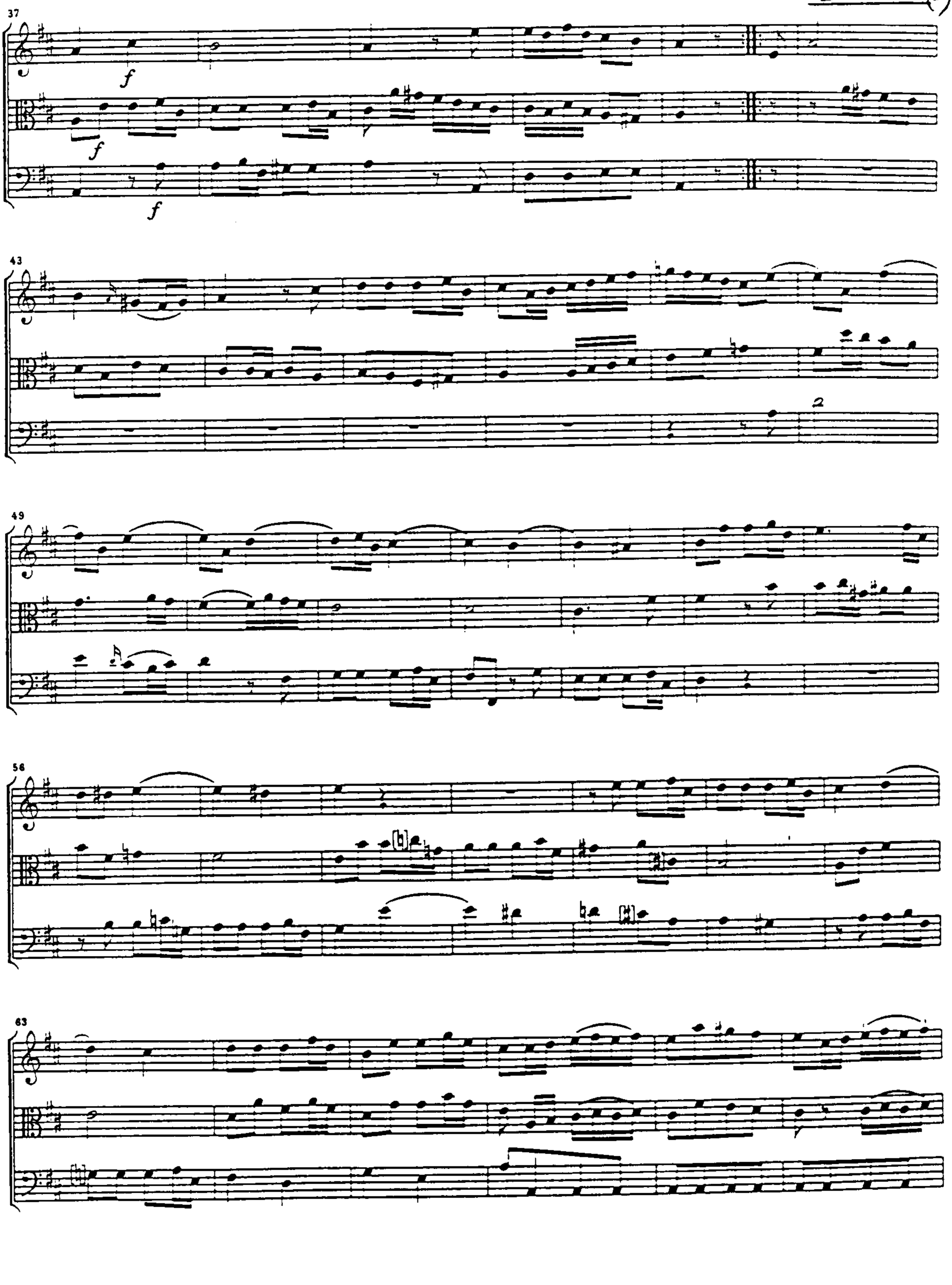
Example 2.14 Bayton Trio No. 67, III, Finale




45
55
64
73
82

Example 2.15 Baryton Trio No. 56, II

Ex. 2.15(2)



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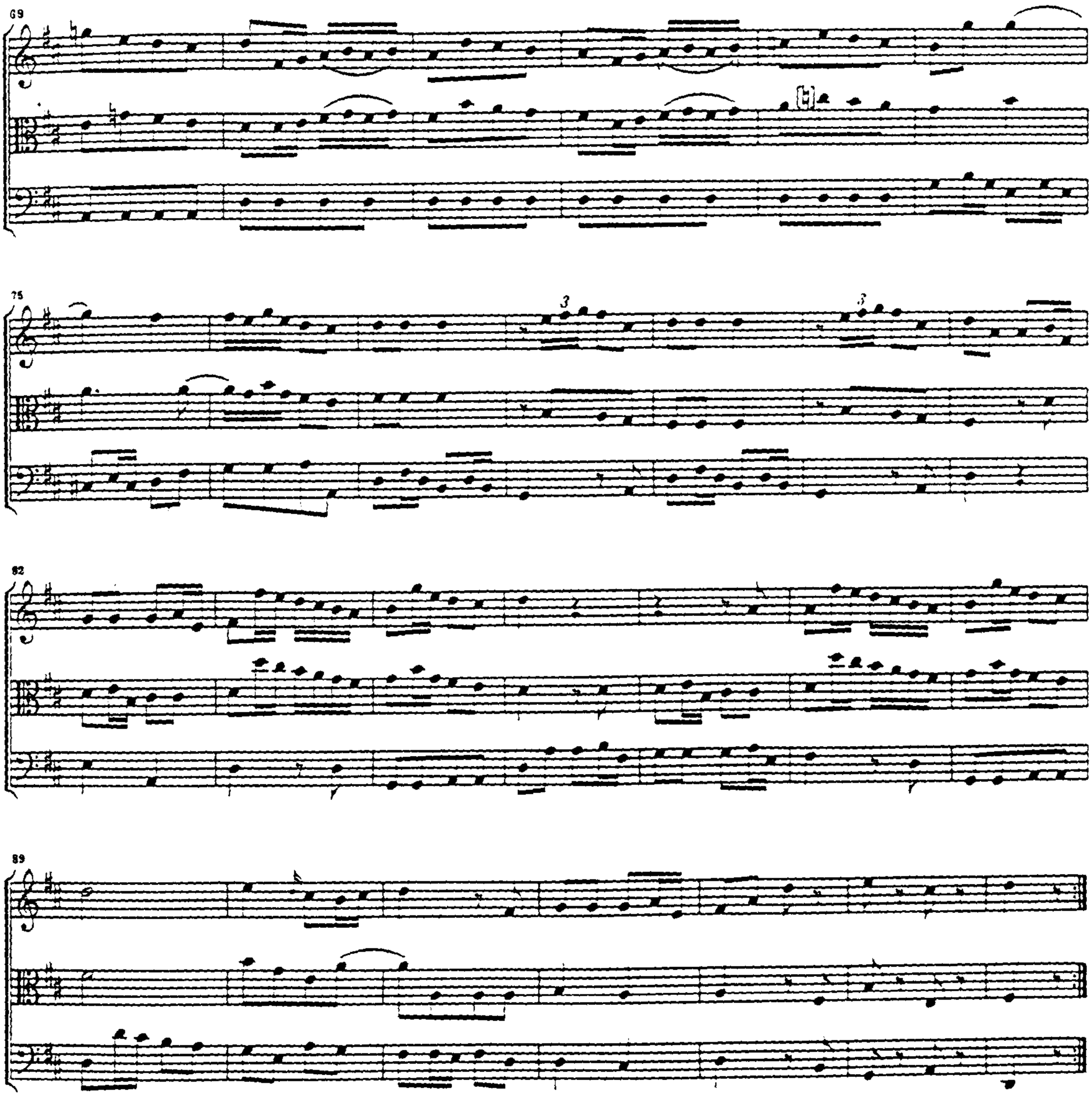
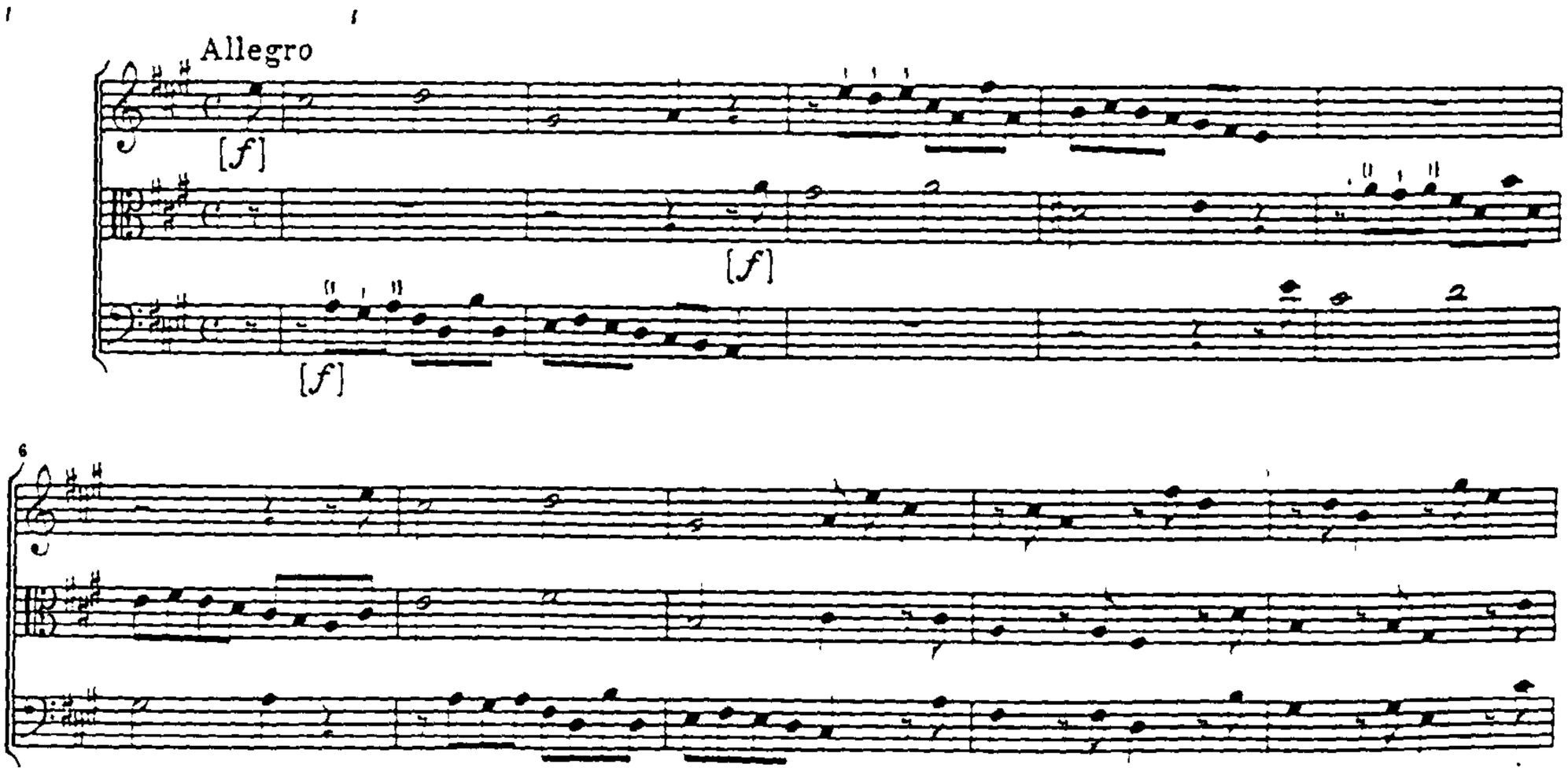
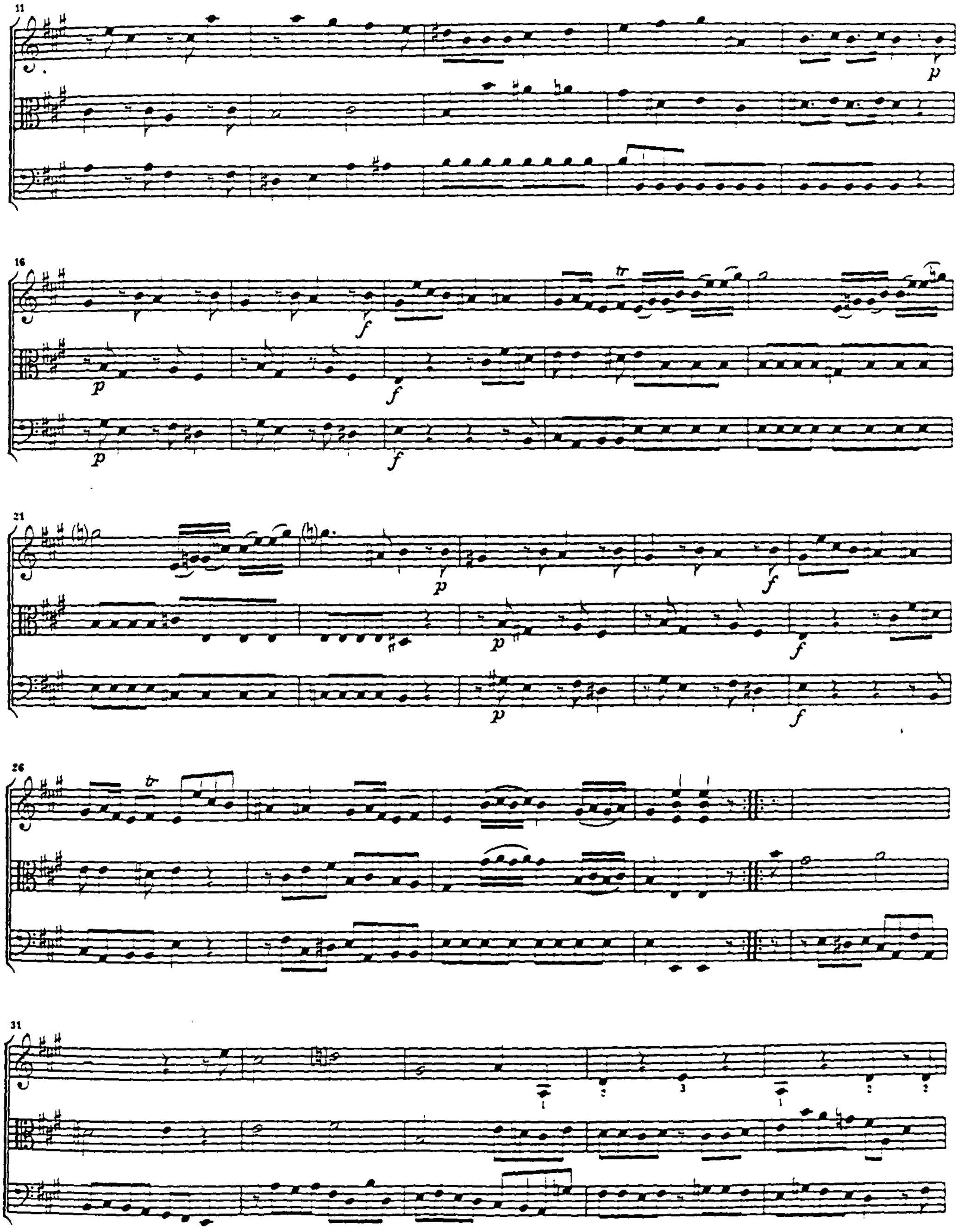


Example 2.16 Barytton Trio No. 60 / II



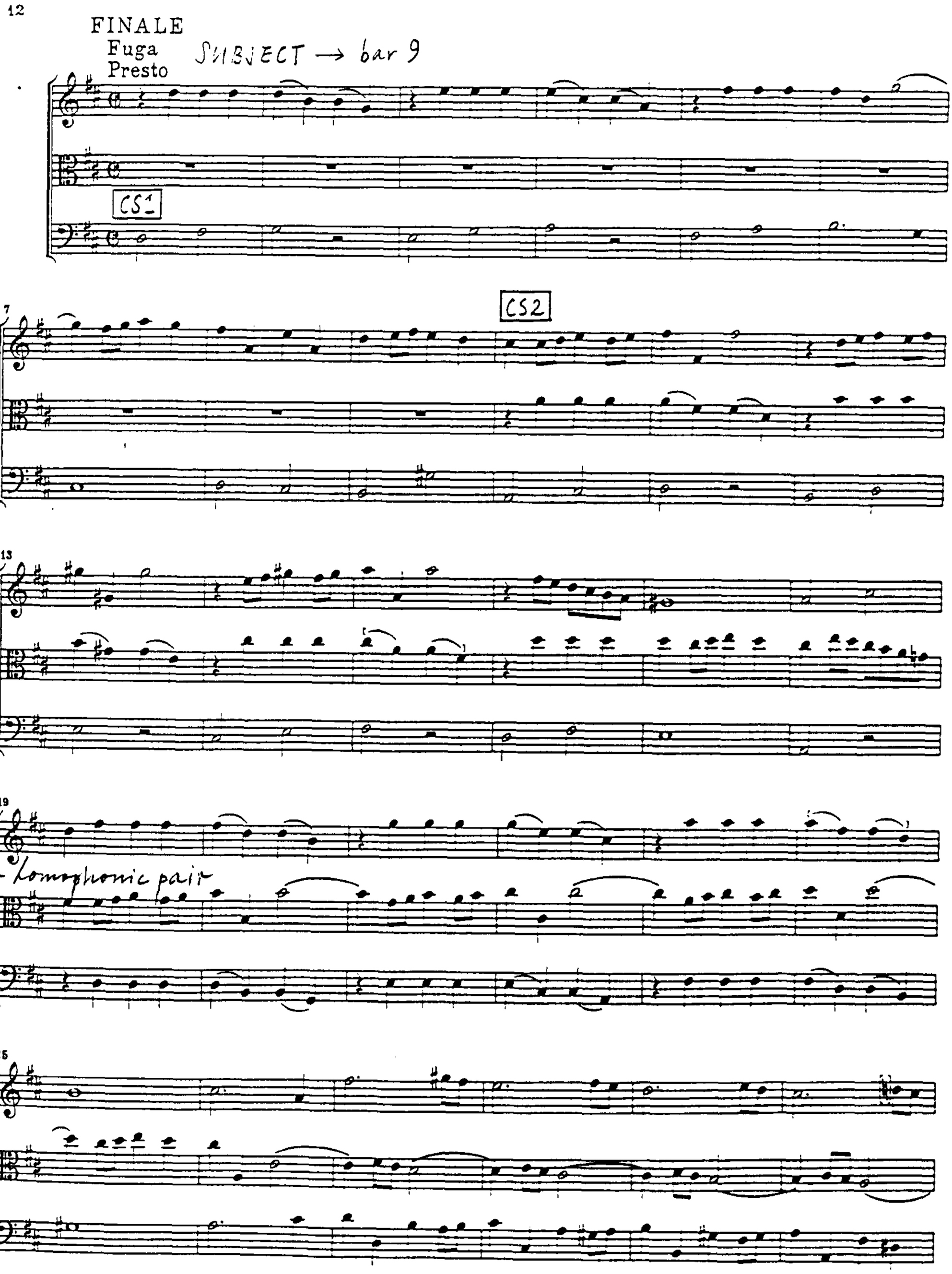
Ex. 2.16 (2)



Ex. 2.16 (3)

EXAMPLE 2.17

Banyton Trio No. 97 (1771?)



Ex. 2.17 (2)

31

37

43

homophonic pair

49

56

Ex. 2.17 (3)

14

62

68

75

homophonic pair

81

homophonic pair

88

Example 2.18 Baryton Trio No. 101, III, Finale

FINALE

Fuga a 3 soggetti in contrappunto doppio

Ex. 2.18 (2)

41

48

55

63

70

Ex. 2.18 (3)

77

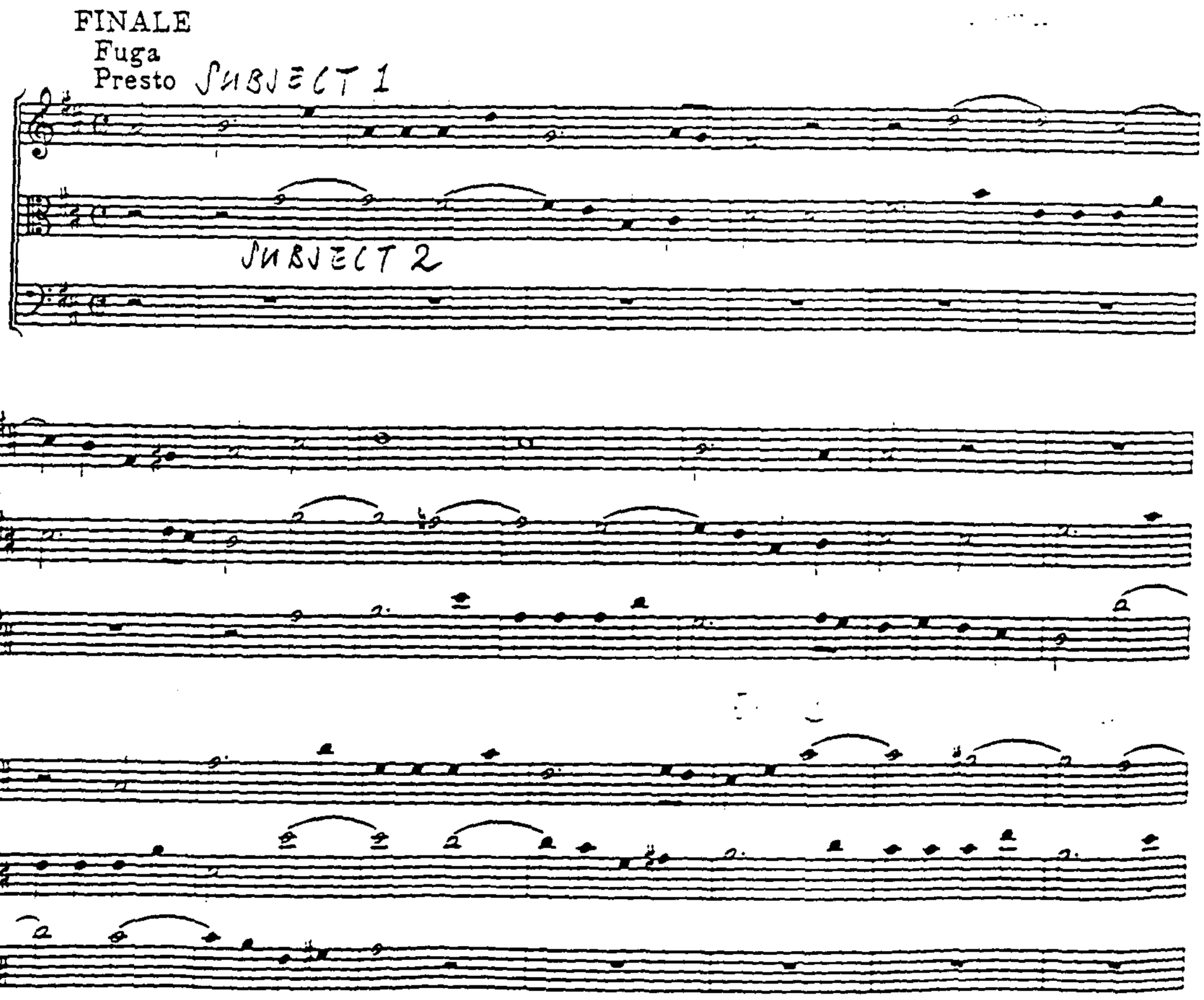
85

92

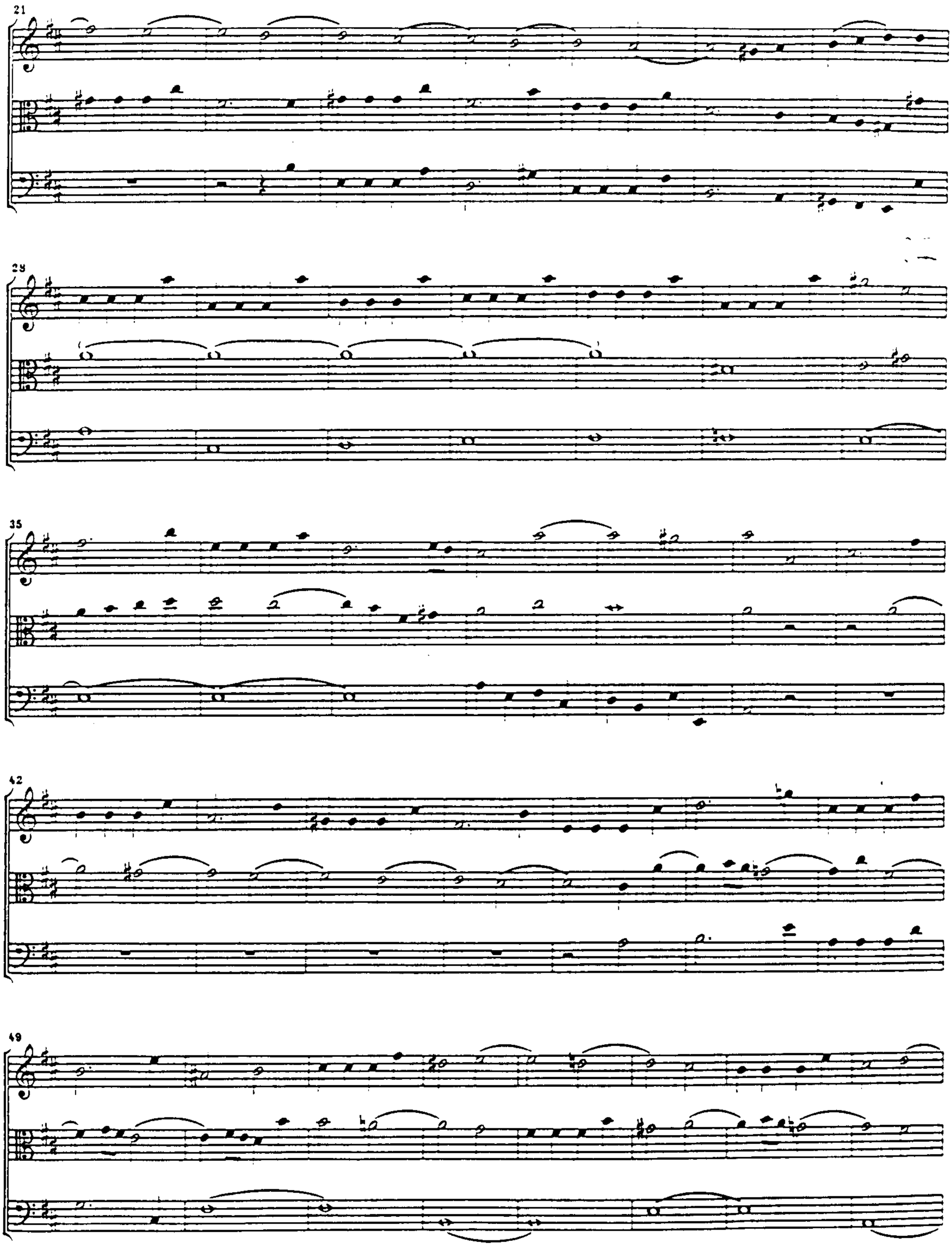
99

108

Example 2.19 Barytón Trio No. 11:4, III, Finale



Ex. 2.19 (2)



67

64

71

79

p

p

p

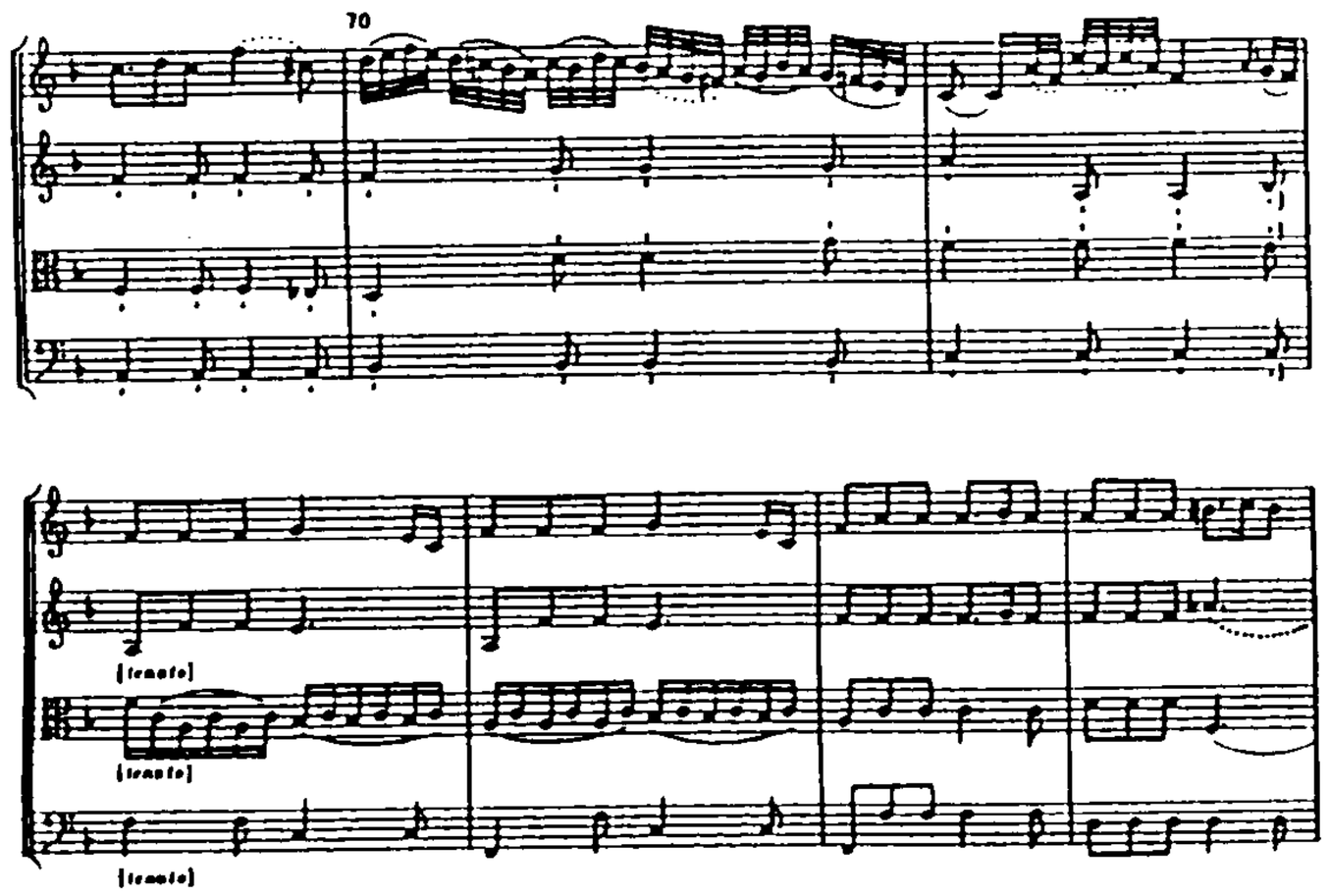
p

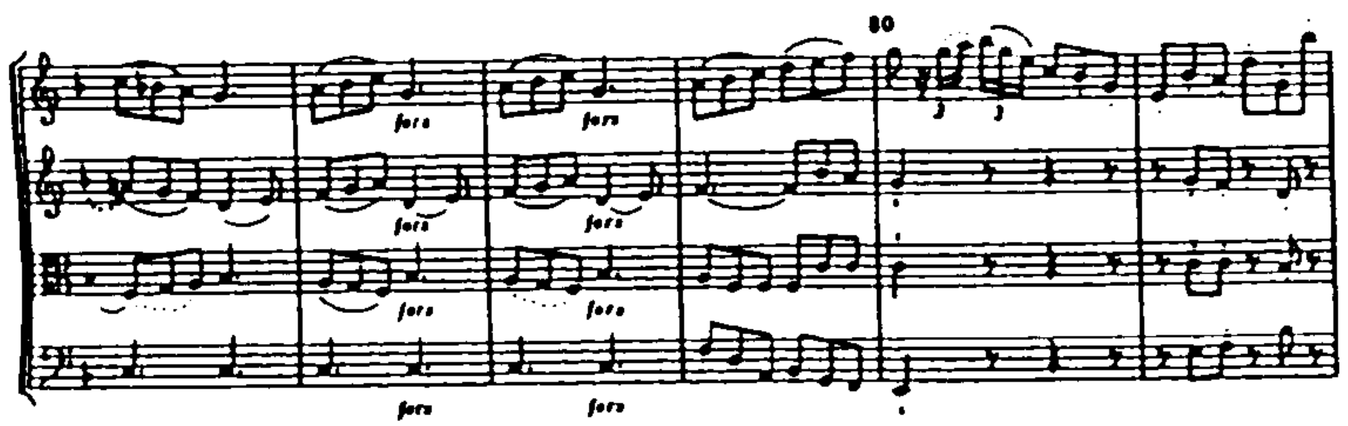
87

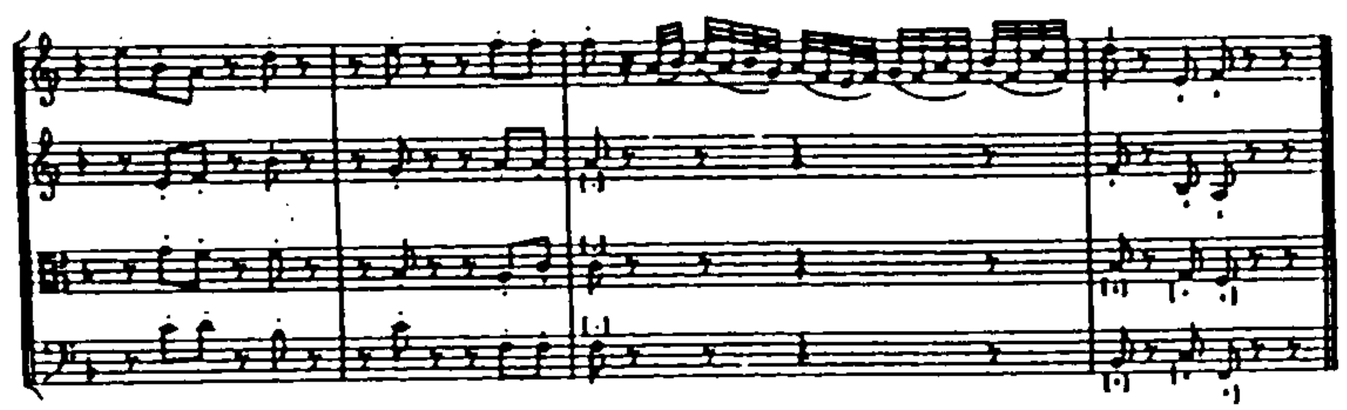
pp

pp

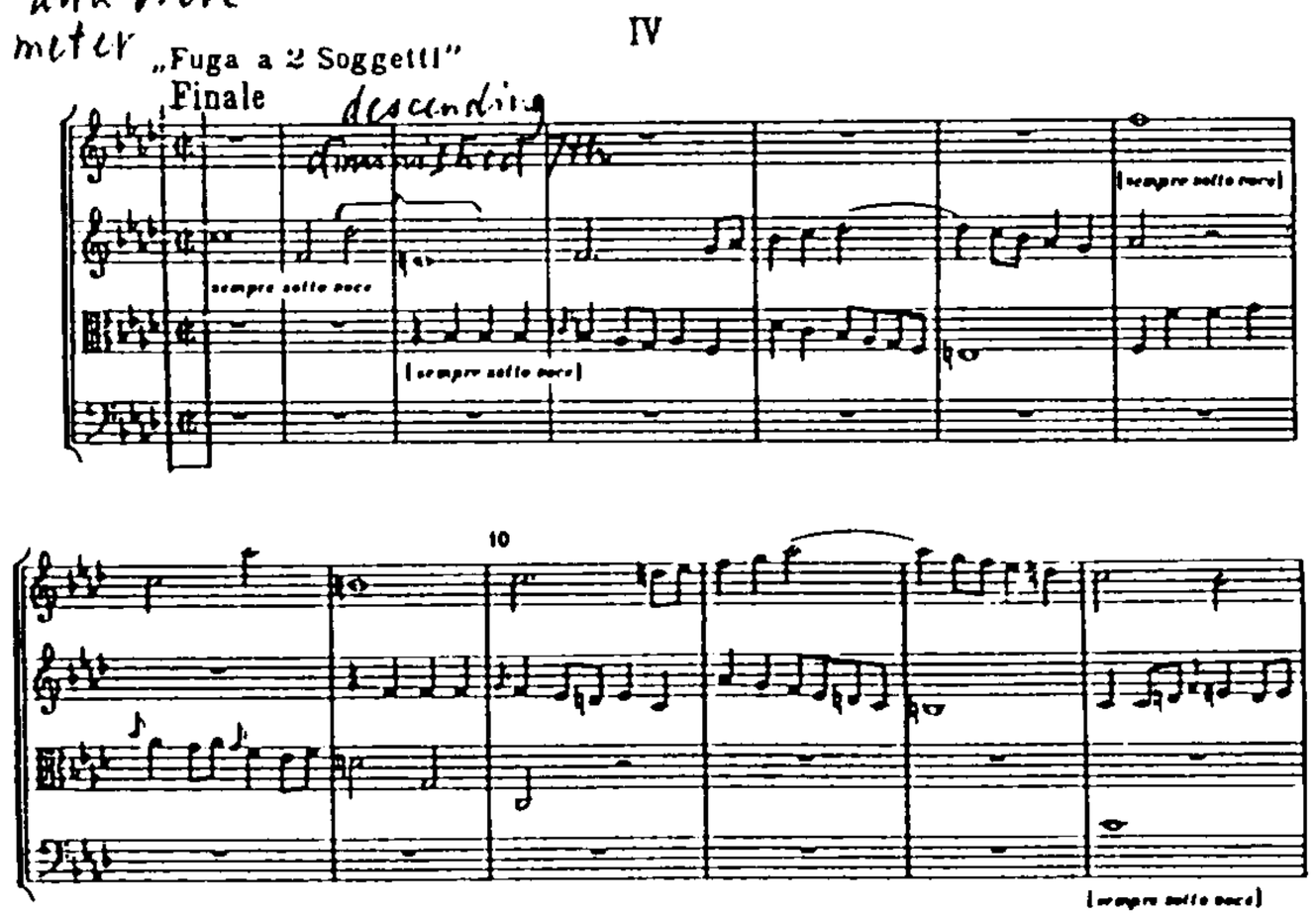
Example 3.1 Op. 2c No 5, IV

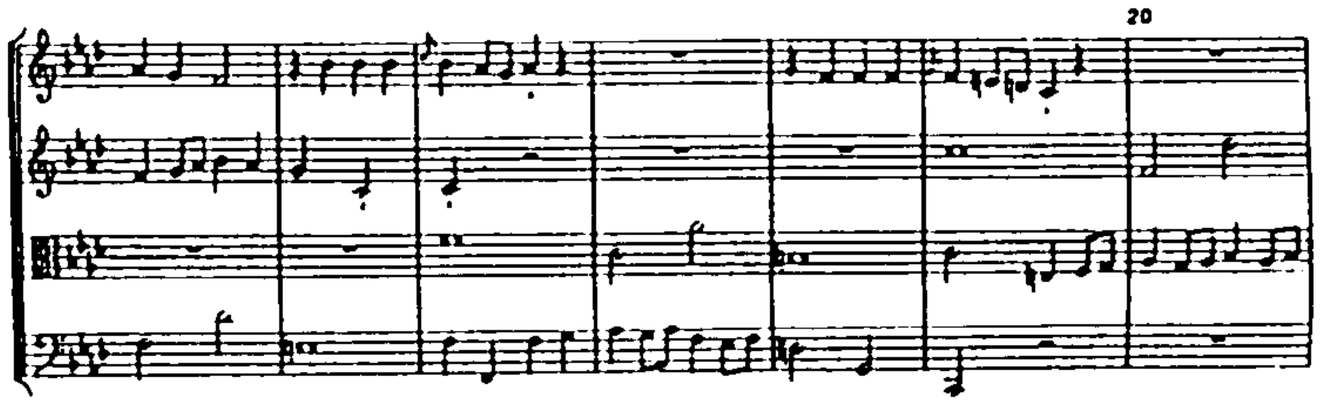


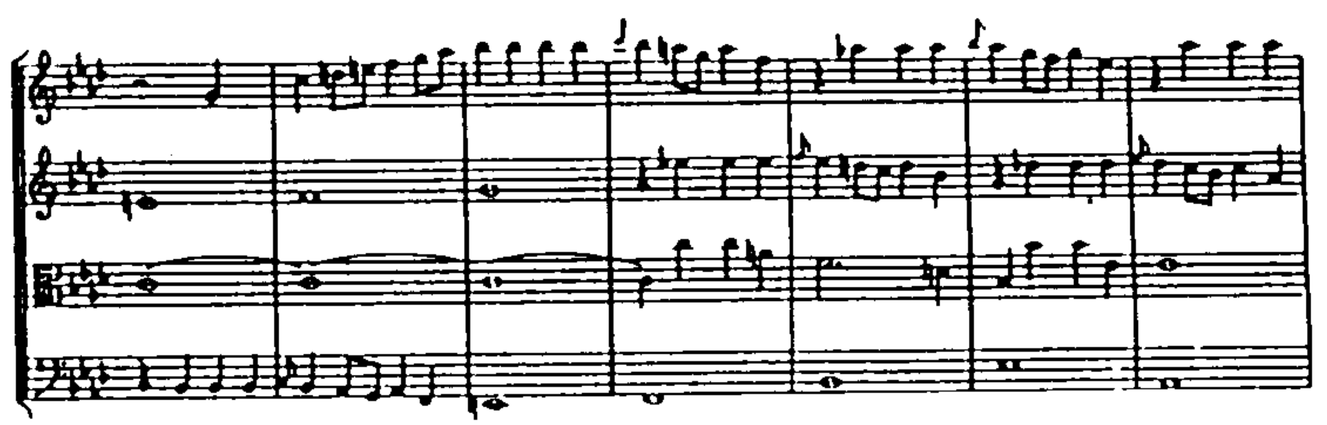




alla breve meter

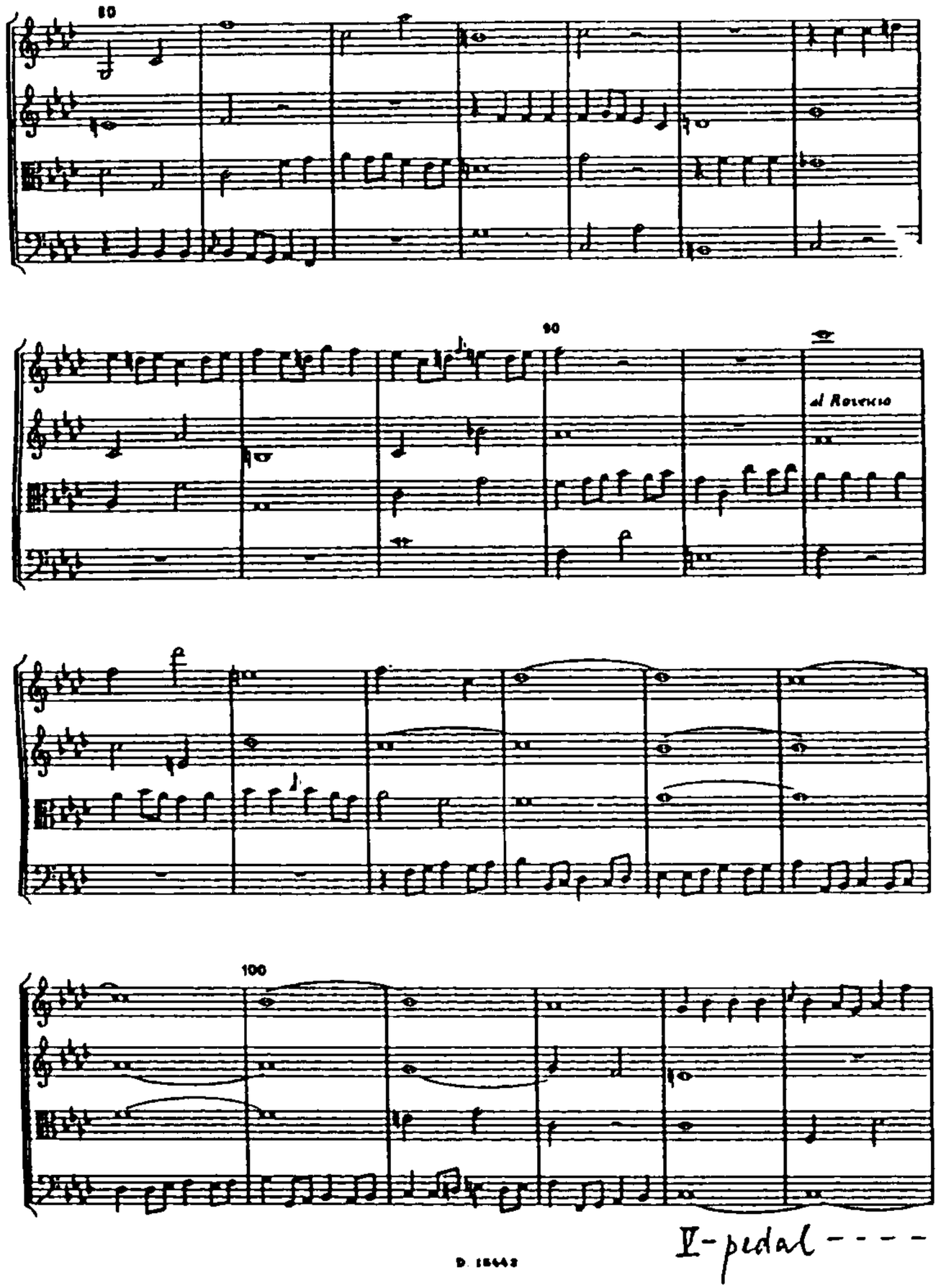


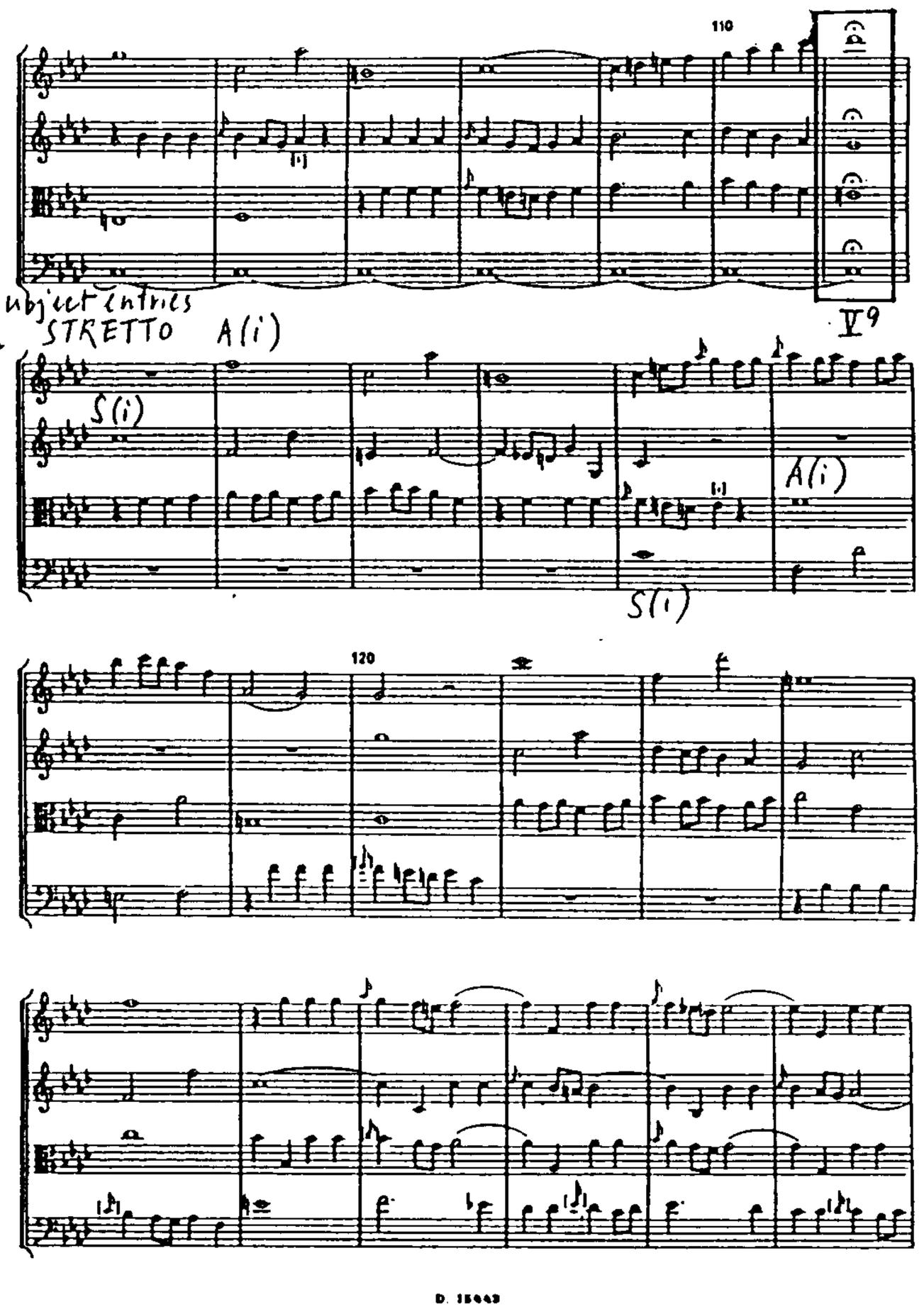




Ex. 3.1 (2)

Ex. 3.1 (3)


80
90
al Rovescio
100
V-pedal - - - -


110
V9
Tonic subject entries in STRETTO A(i)
S(i)
A(i)
S(i)
120

Ex.3.1 (4)

130

140

150

160

170

180

(ff) in Canone

(ff)

(ff)

ff

p

p

p

p

f

f

f

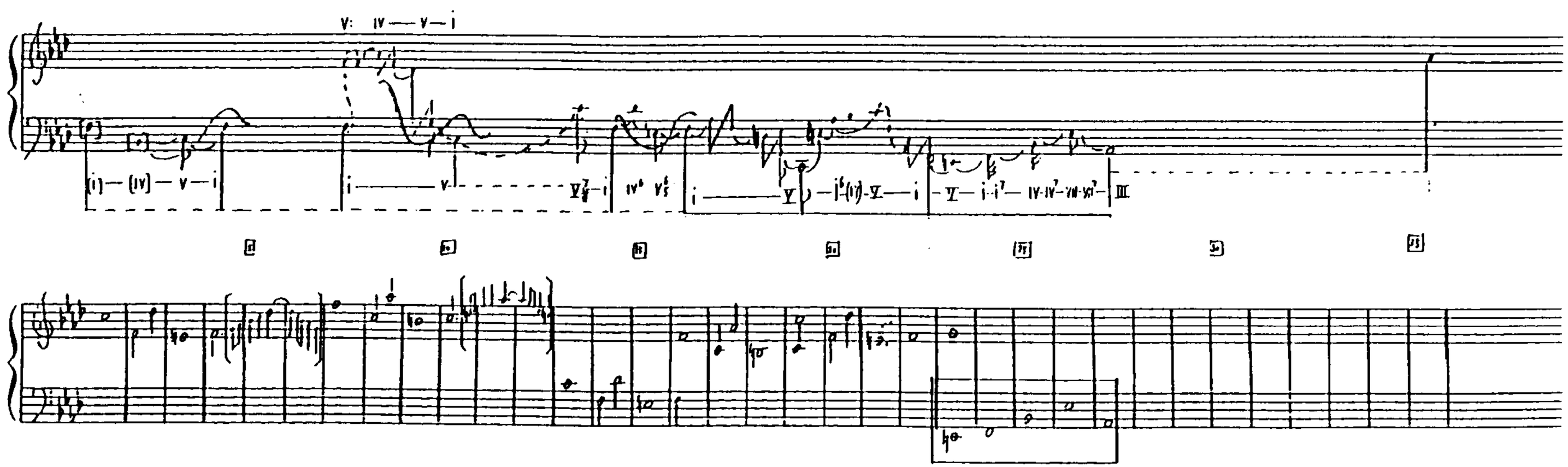
EXAMPLE 3.2 Op. 20 No. 5, FUGA

'EXPOSITION' [53 bars]

'SONATA'

PRINCIPAL TONAL AREA (TONIC) — TRANSITION — SUBSIDIARY TONAL AREA (RELATIVE MAJOR)

i — (V) — i — III



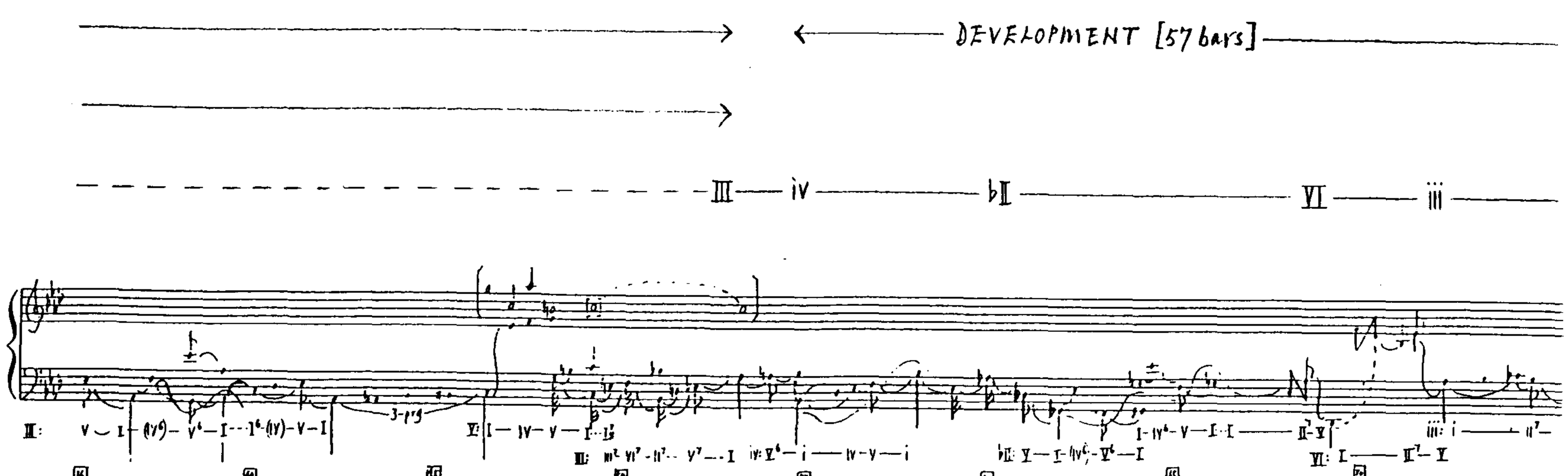
ABBREVIATION (6-bar subject theme abbreviated to 4 bars)

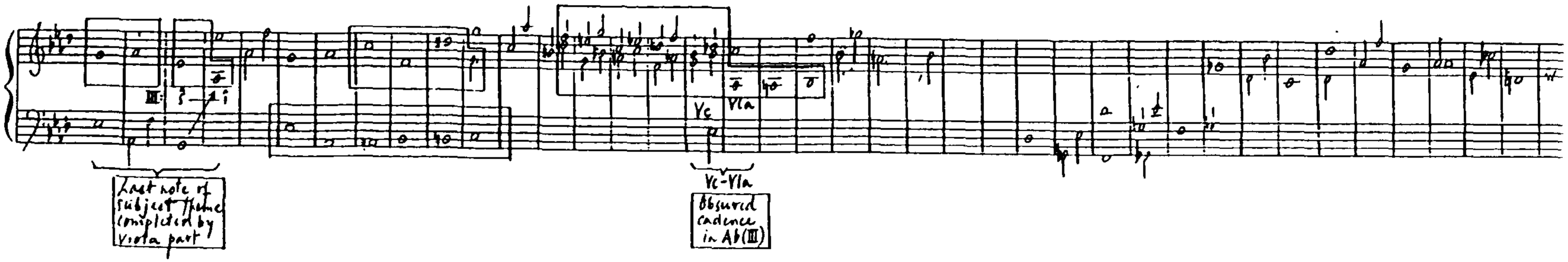
FUGUE

S[i] A[i] S[i] A[i] S[i]
Redundant Entry

EXPOSITION — EPISODE 1

Ex. 3.2 (2)

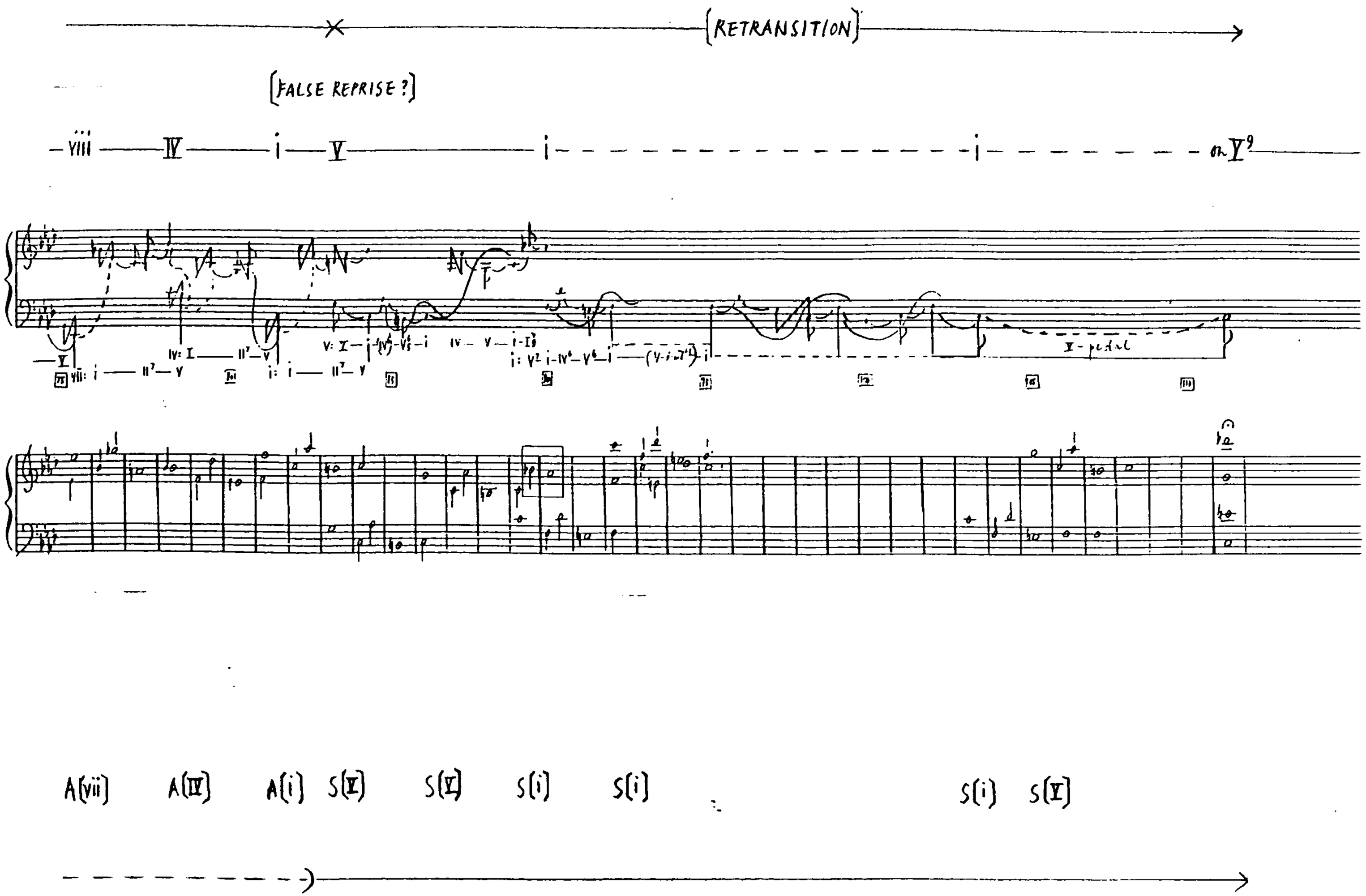




S(III) S(III) S(V) incomplete → (III) S(iv) S(♭II) S(♭II) A(♭II) A(VI) A(III)

← MIDDLE ENTRIES — (entries in Answer-forms only)

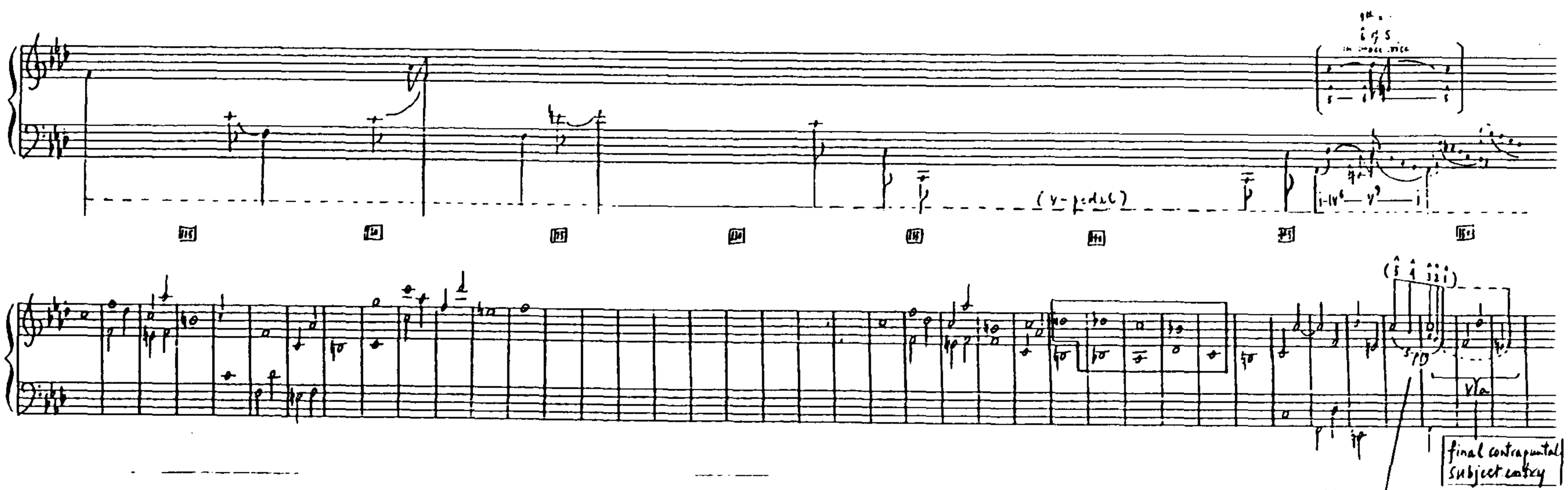
Ex. 3.2 (3)



[RETRANSITION]
[FALSE REPRISE ?]
viii
IV
i
V
i
i
on V9
V-pedal
A(vii)
A(IV)
A(i)
S(V)
S(V)
S(i)
S(i)
S(i)
S(V)

Ex. 3.2 (4)

← RECAPITULATION [49 bars] —



← STRETTI → [Answer after 1 bar]

S(i) A(i) S(i) A(i) S(V) S(i)

← STRETTI →

S(i) A(i) A(i) —— (i)

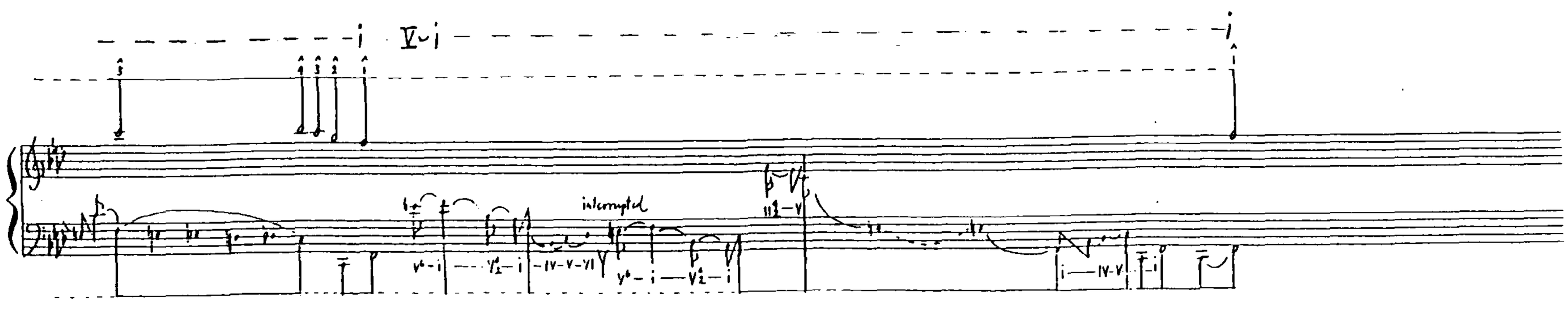
← CANON →

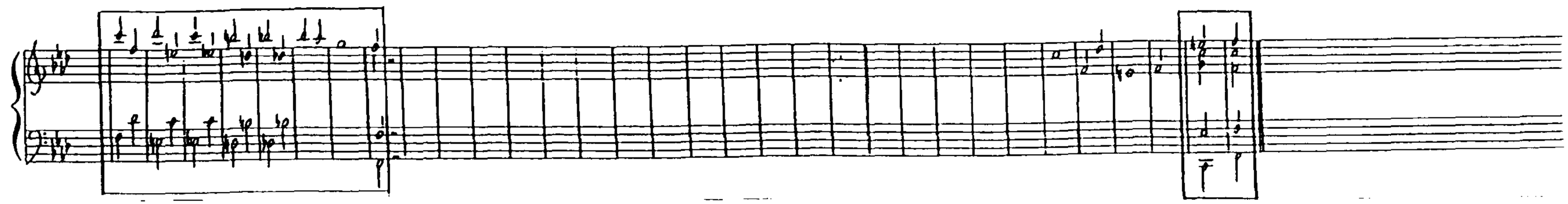
S(i) S(i) S(i)

← FINAL EXPOSITION in TONIC → ← EPISODE → ← ENTRIES IN TONIC →

Ex.3.2 (5)

CODA [24 bars]





S(i)

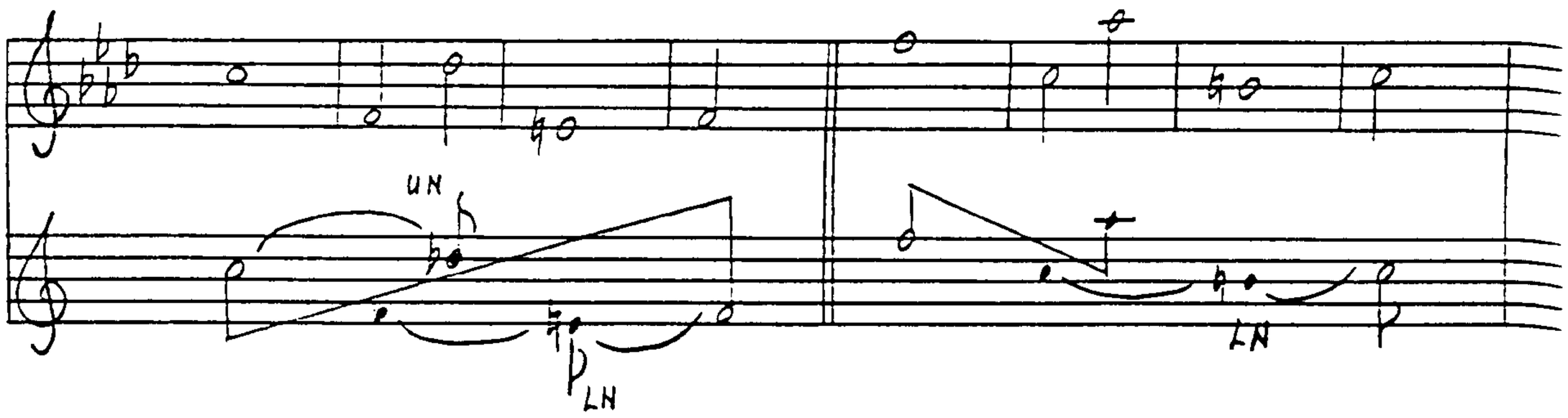
EPISODE

FINAL SUBJECT ENTRY IN TONIC

Example 3.3

SUBJECT FORM

ANSWER FORM



Harmonic Interpretation(s): V — I♯ — i — i — II♯ — I

or

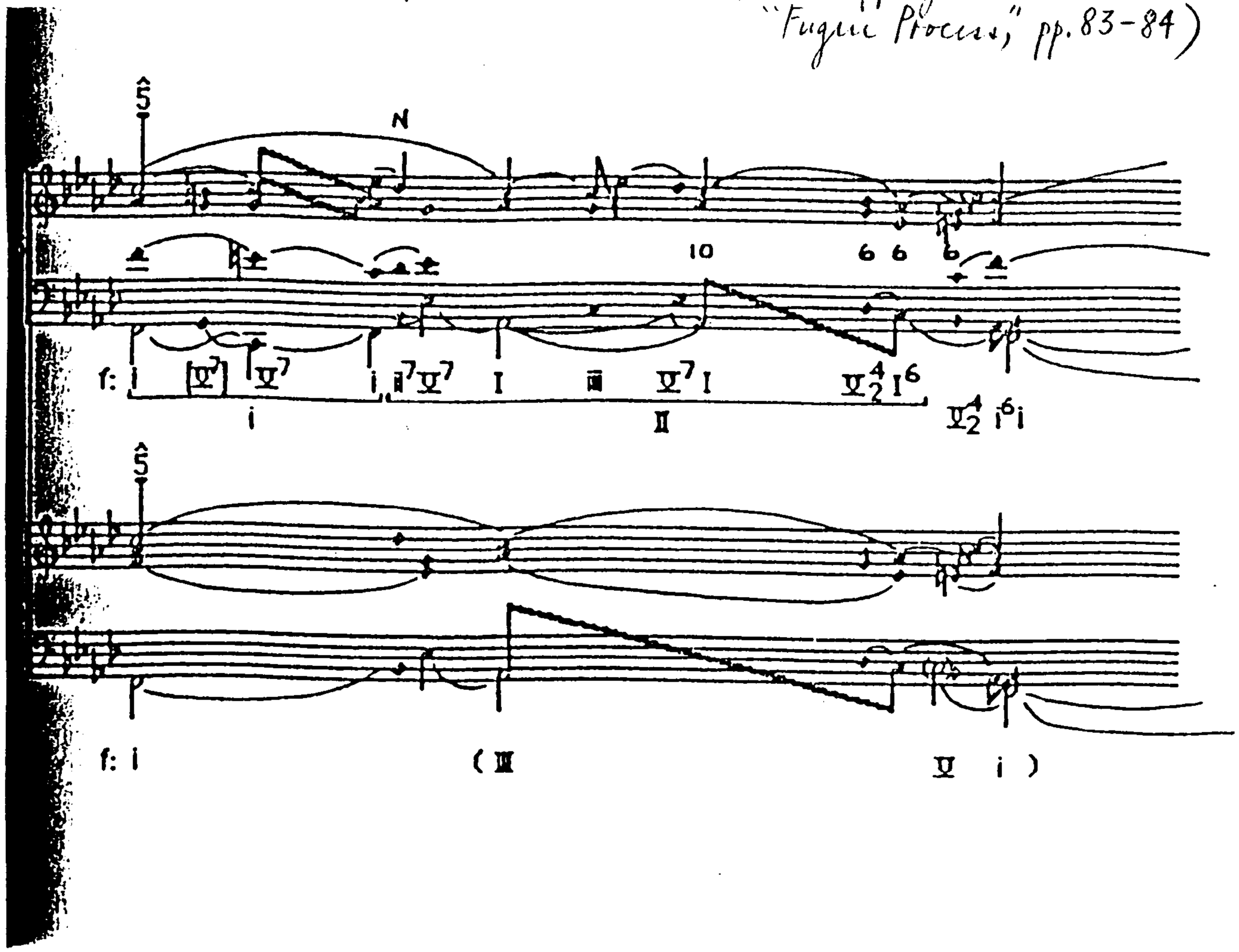
i — I♯ — i

Harmonic Function

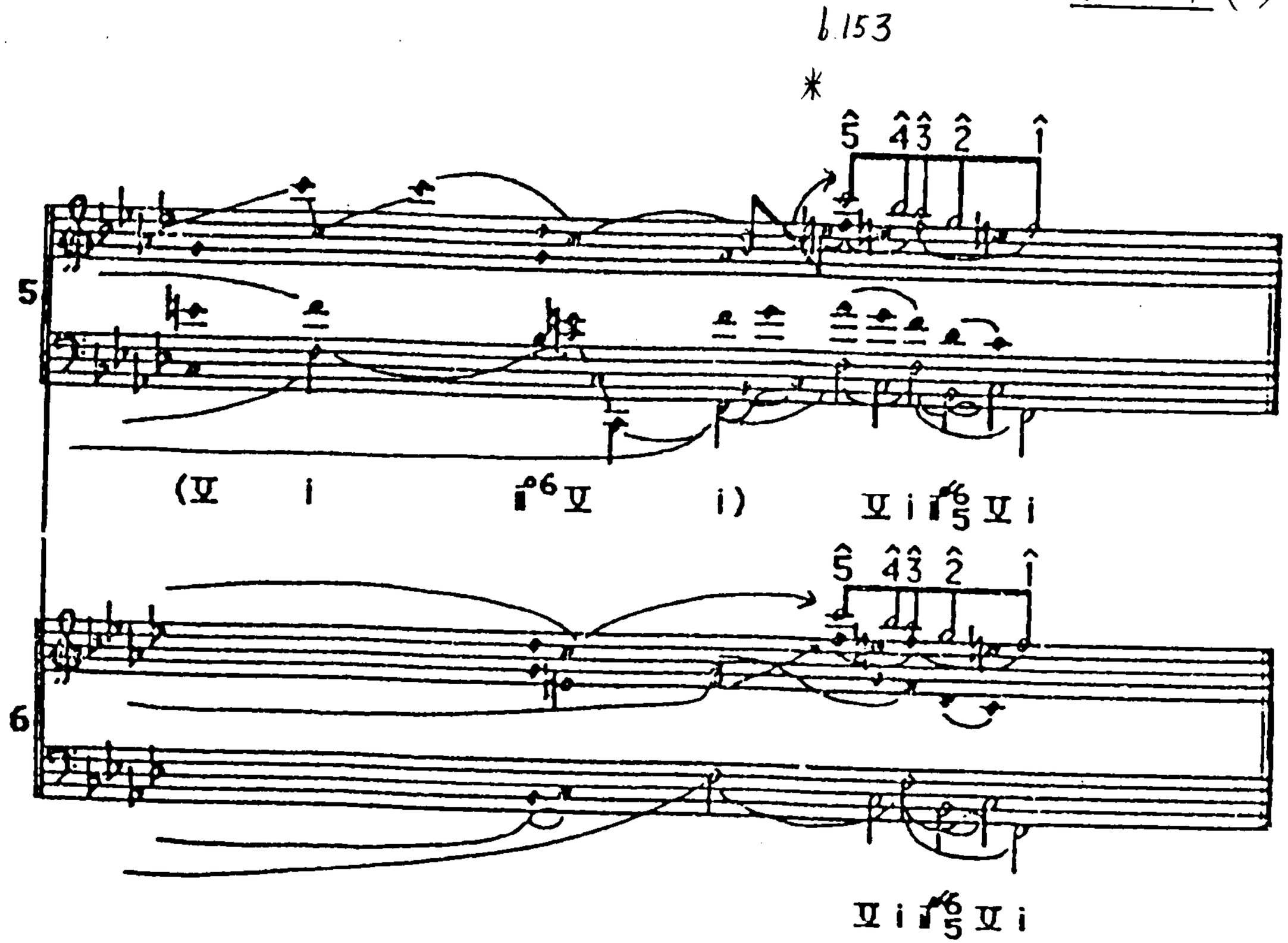
Confirm tonic
[Closed structure]

Modulatory
[Open structure]

EXAMPLE 3.4 Op. 20 No. 5, IV (after Tepping, "Fugue Process," pp. 83-84)



Ex. 3.4 (2)



Example 3.5 Op. 20 No. 6, IV

10

30

40

Menuet da Capo
Siegs Finale

IV

Fuga con 3 Soggetti

Allegro

Sempre sotto voce

[sempre sotto voce]

[sempre sotto voce]

D 15463

10

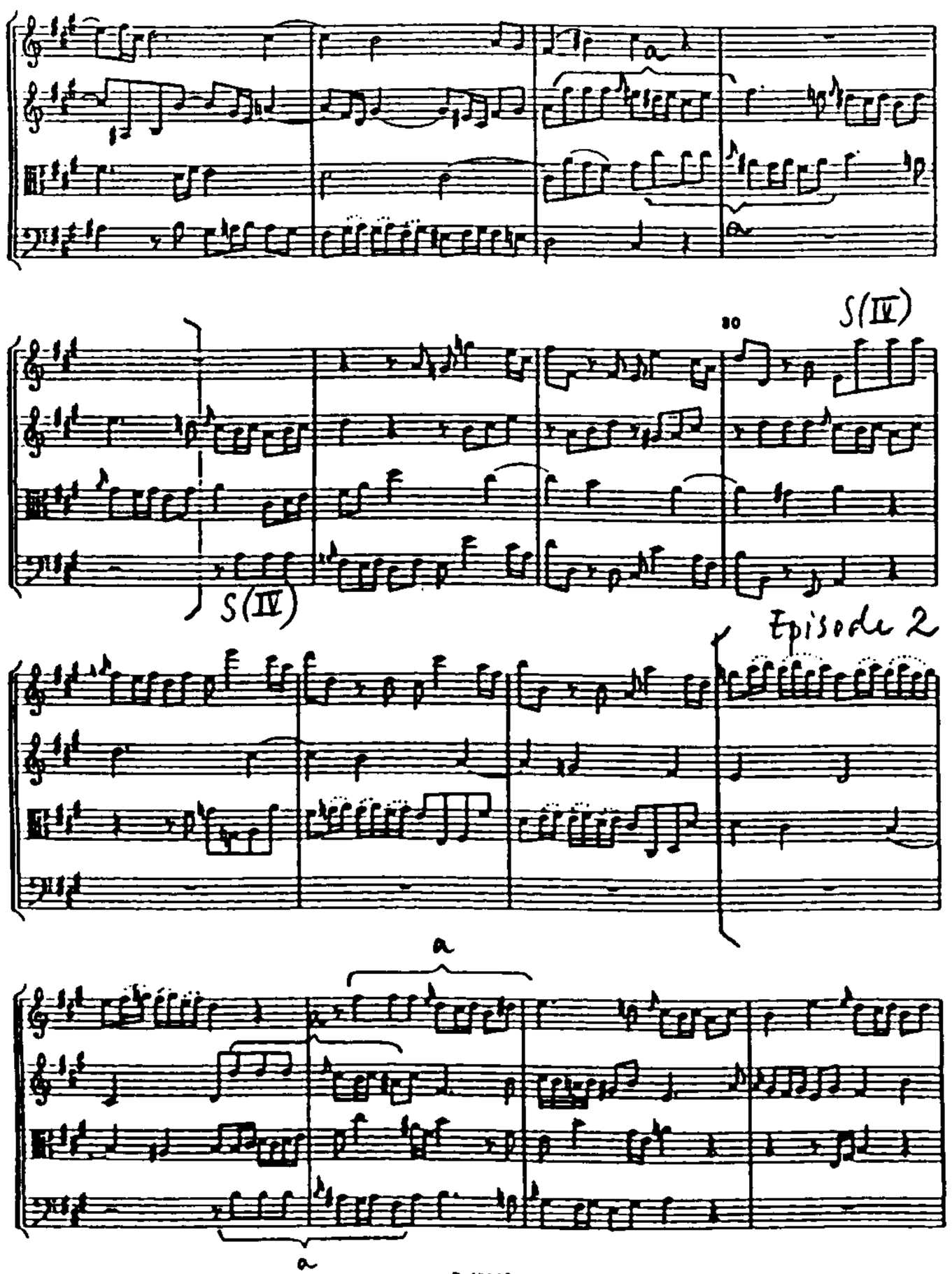
[sempre sotto voce]

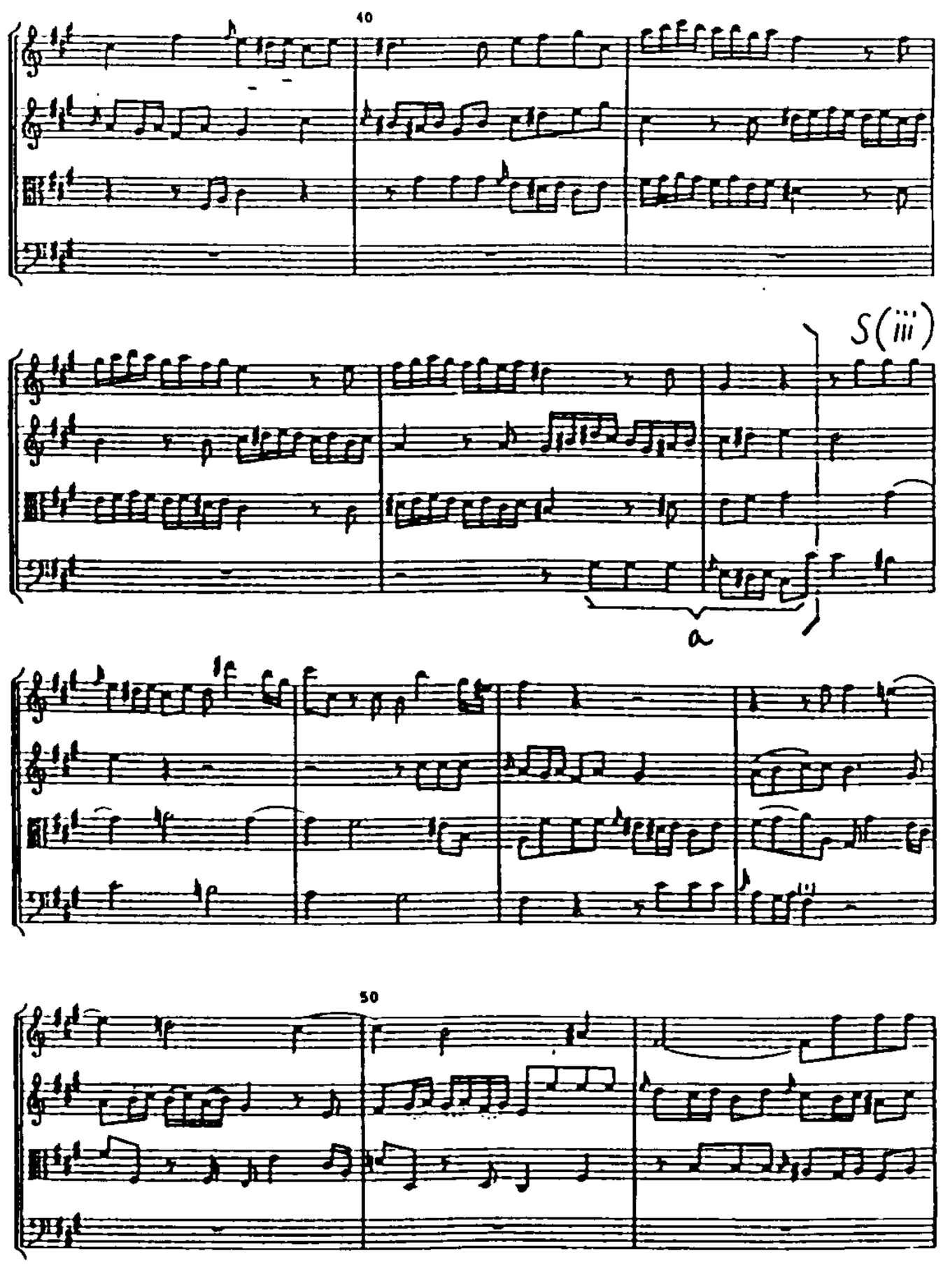
EPISODE 1

20

D. 15463

Ex. 3.5 (2)





Ex. 3.5(3)

S(I)

EPISODE 3

a a a a a

S(I)

A(I)

a

S(I)

A(I)

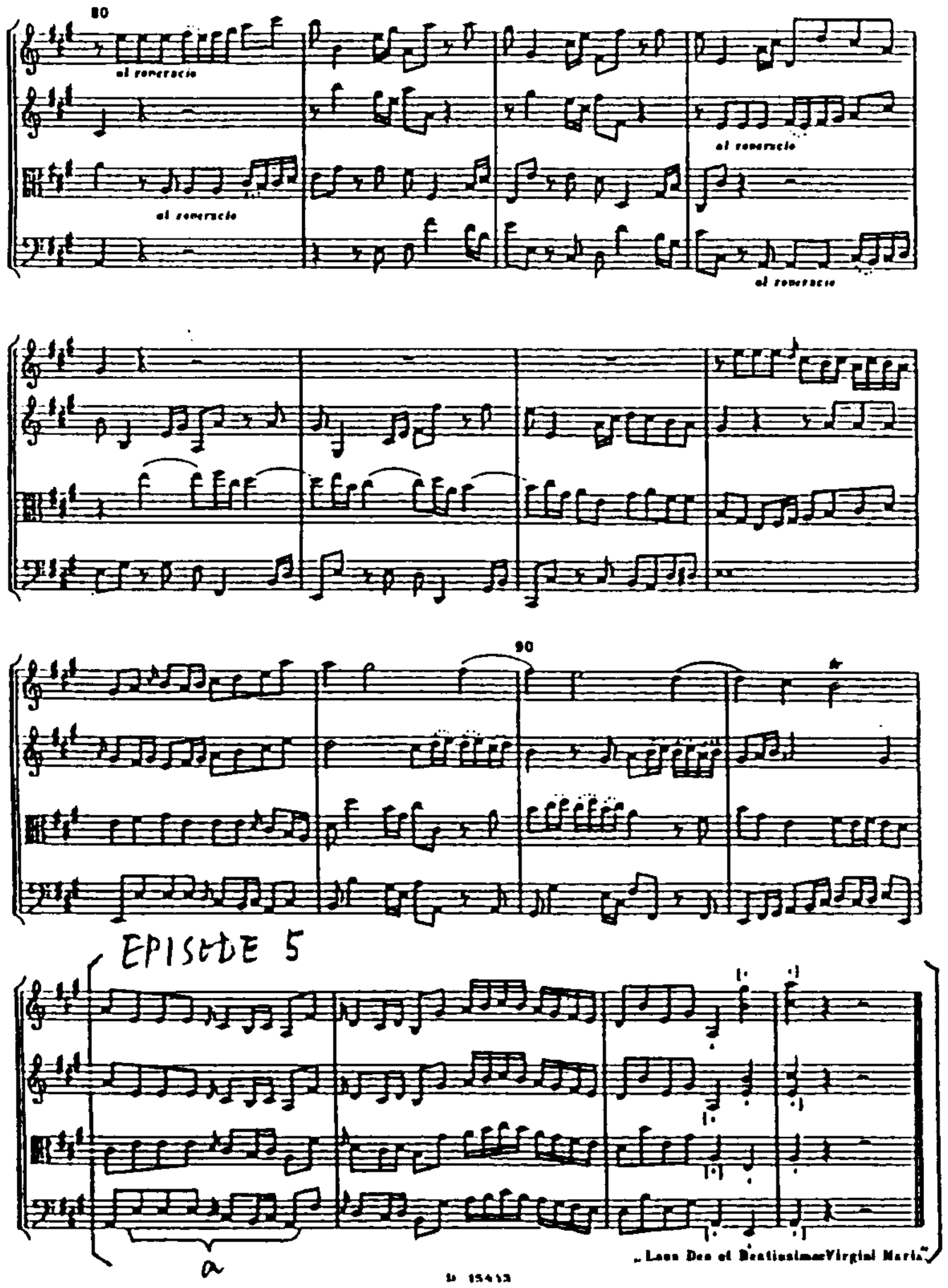
EPISODE 4

70

a

a a a

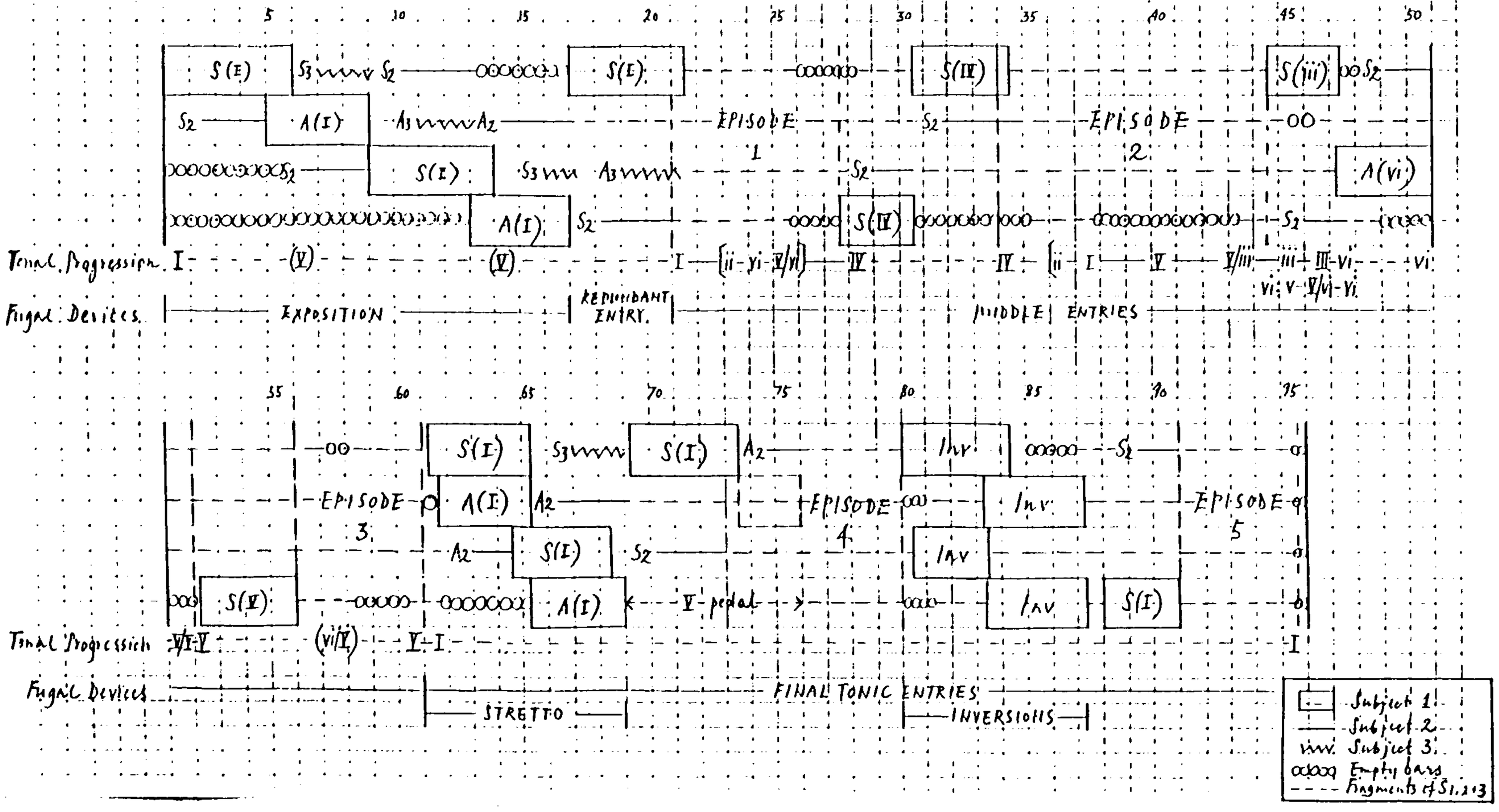
Ex. 3.5 (4)


80
al rovescio
al rovescio
al rovescio
al rovescio
90
EPISTLE 5
a
„Laus Deo et Beatissimae Virgini Mariae"

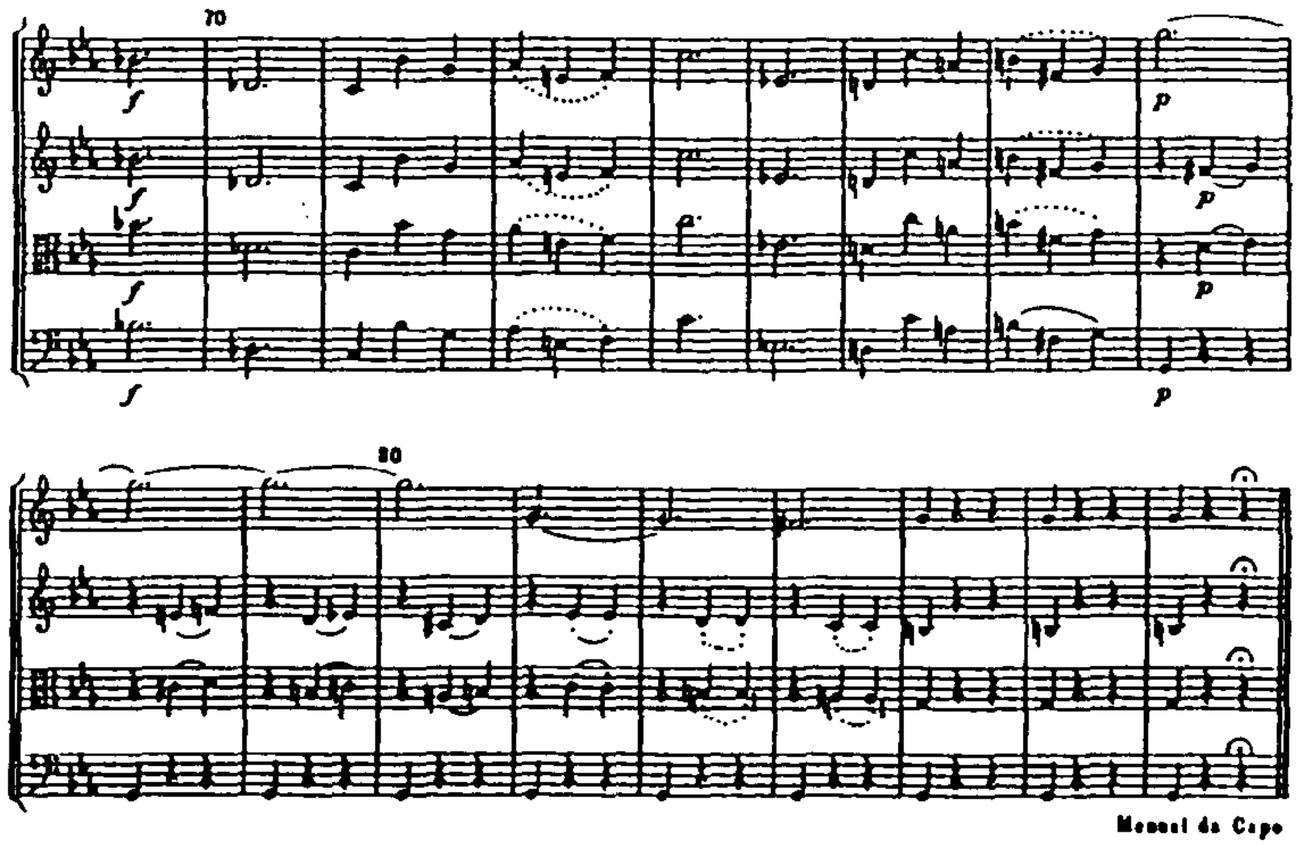
Ex. 3.5 (4)

EXAMPLE 3.6

SUBJECT-ENTRY DIAGRAM FOR THE FUGAL FINALE OF OP. 20 NO. 6

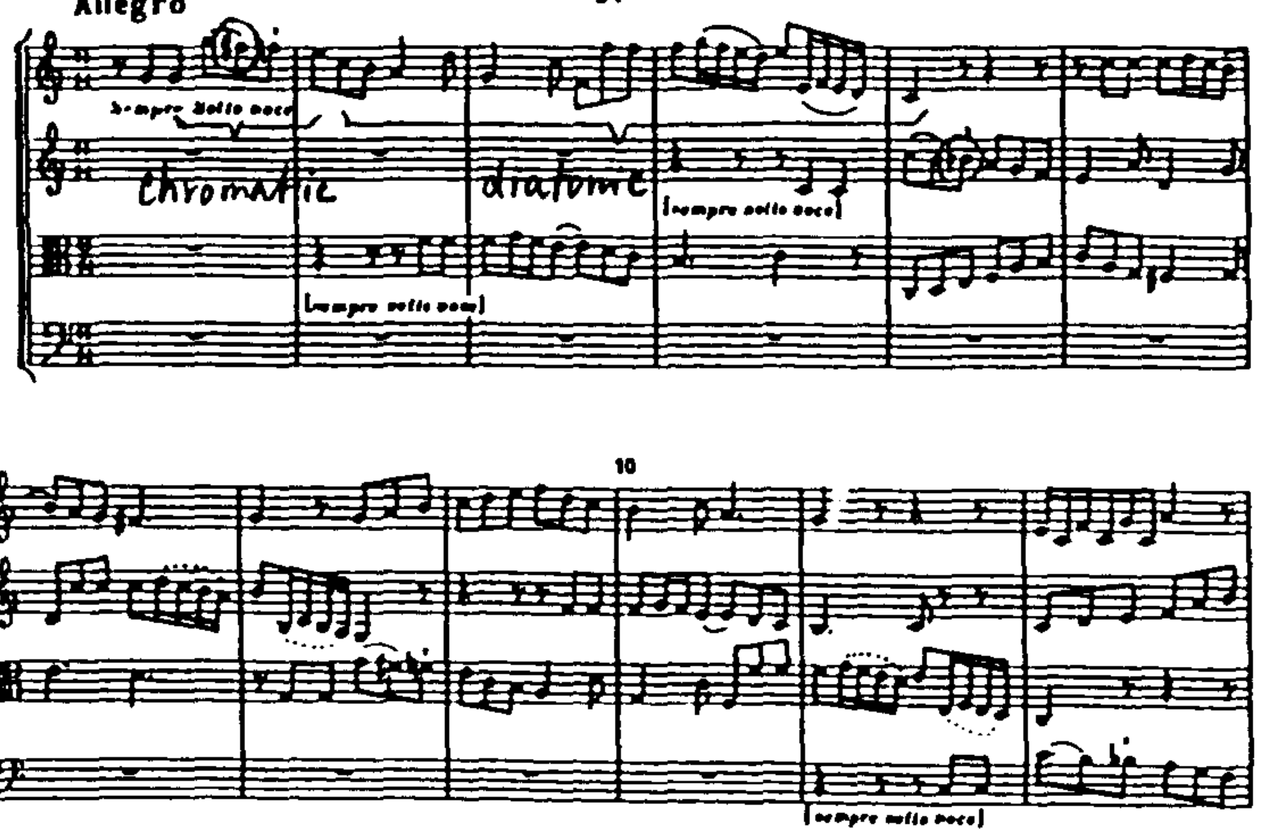


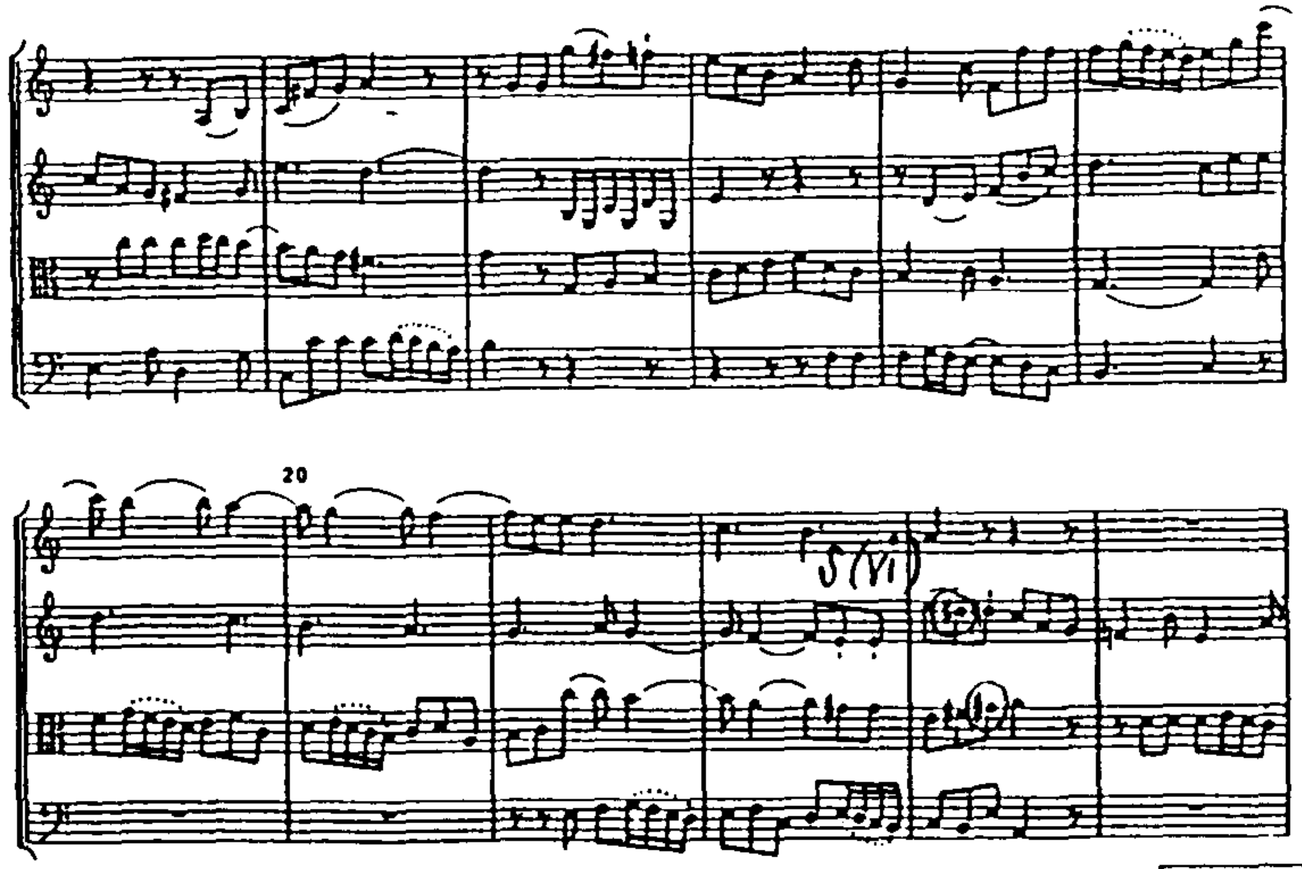
Example 3.7 Op. 20 No. 2, IV



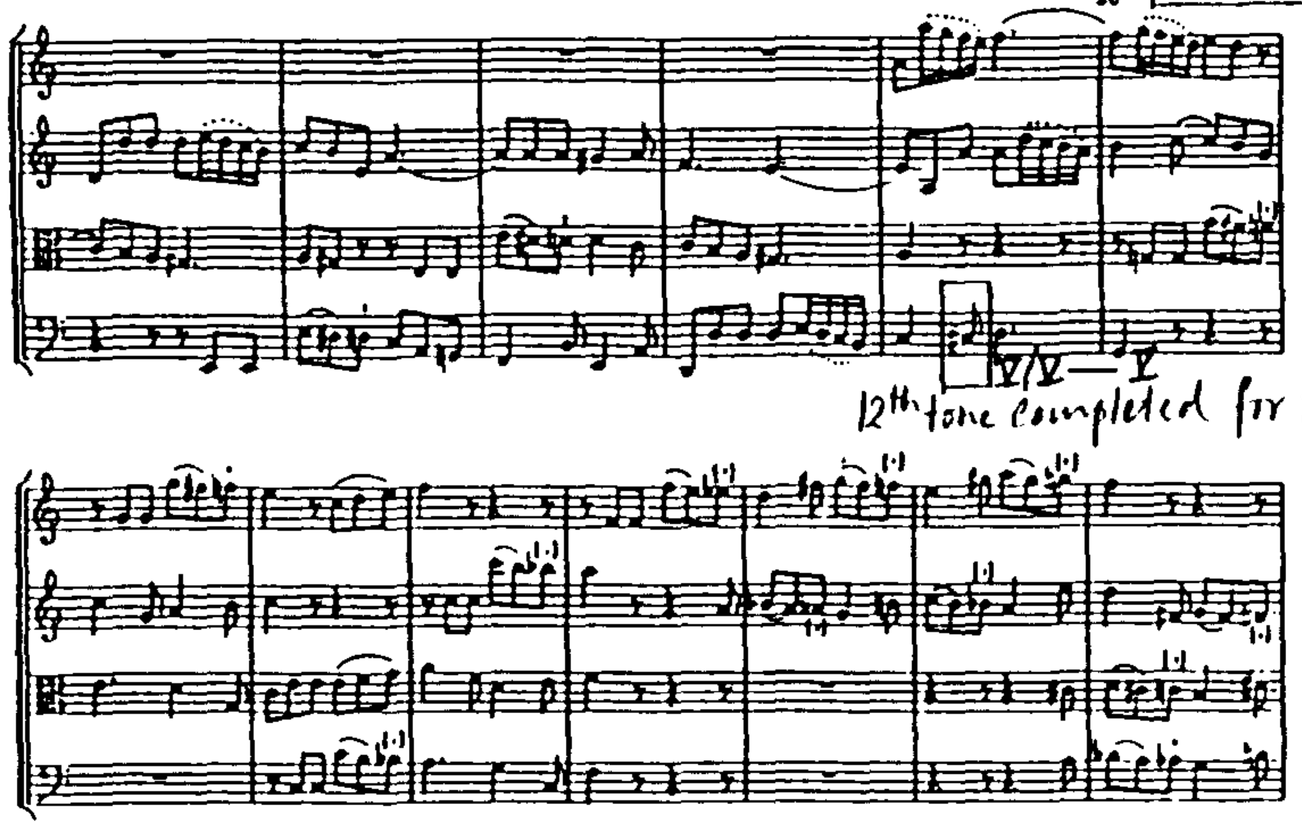
Fuga a 4tro Soggetti
Allegro

IV





EPISODE



12th tone completed for the first time

Ex. 3.7 (2)

40

50

60

C♯

descending scale completes every note of the chromatic scale except C♯ + a♯

a♯

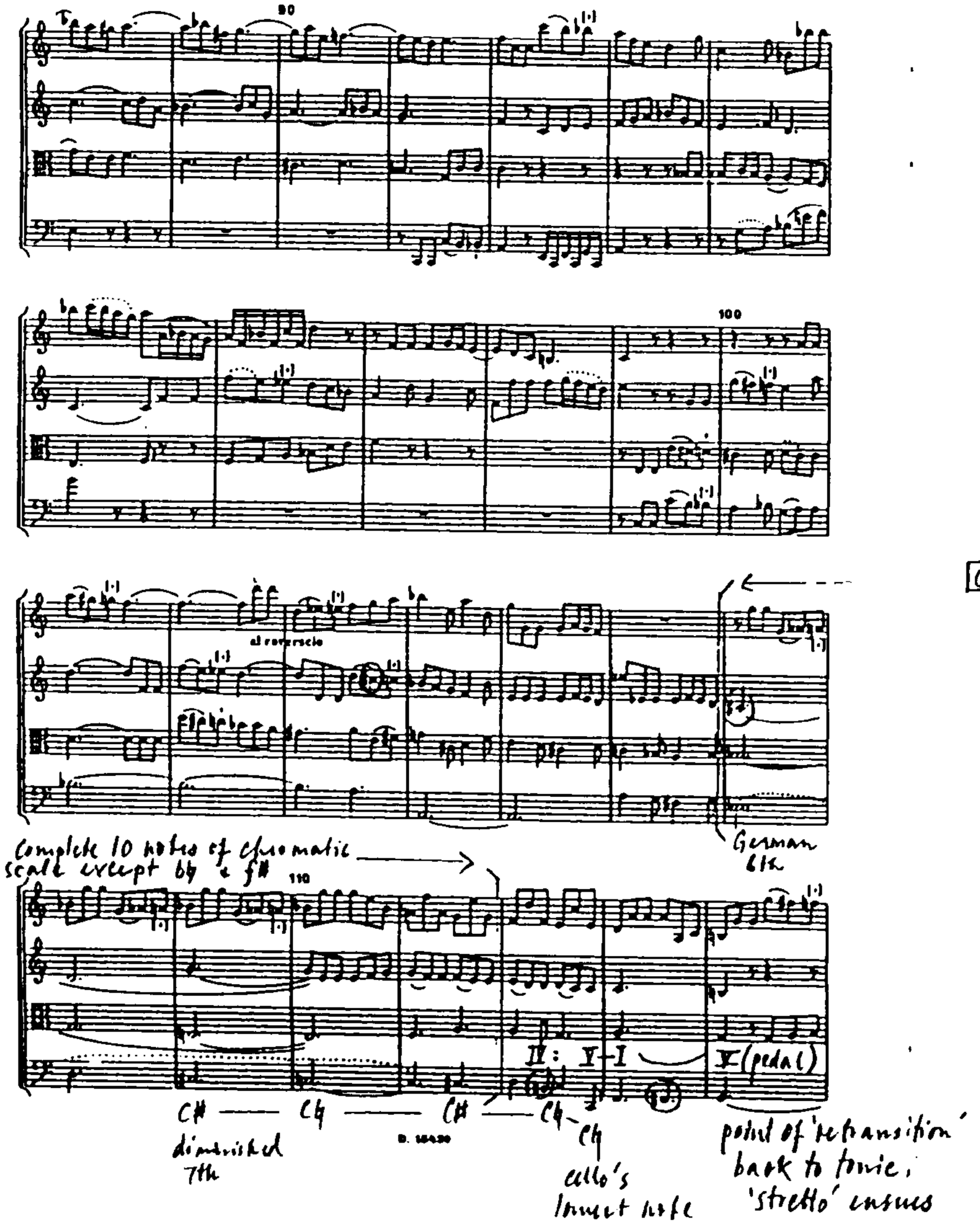
SUBJECT X

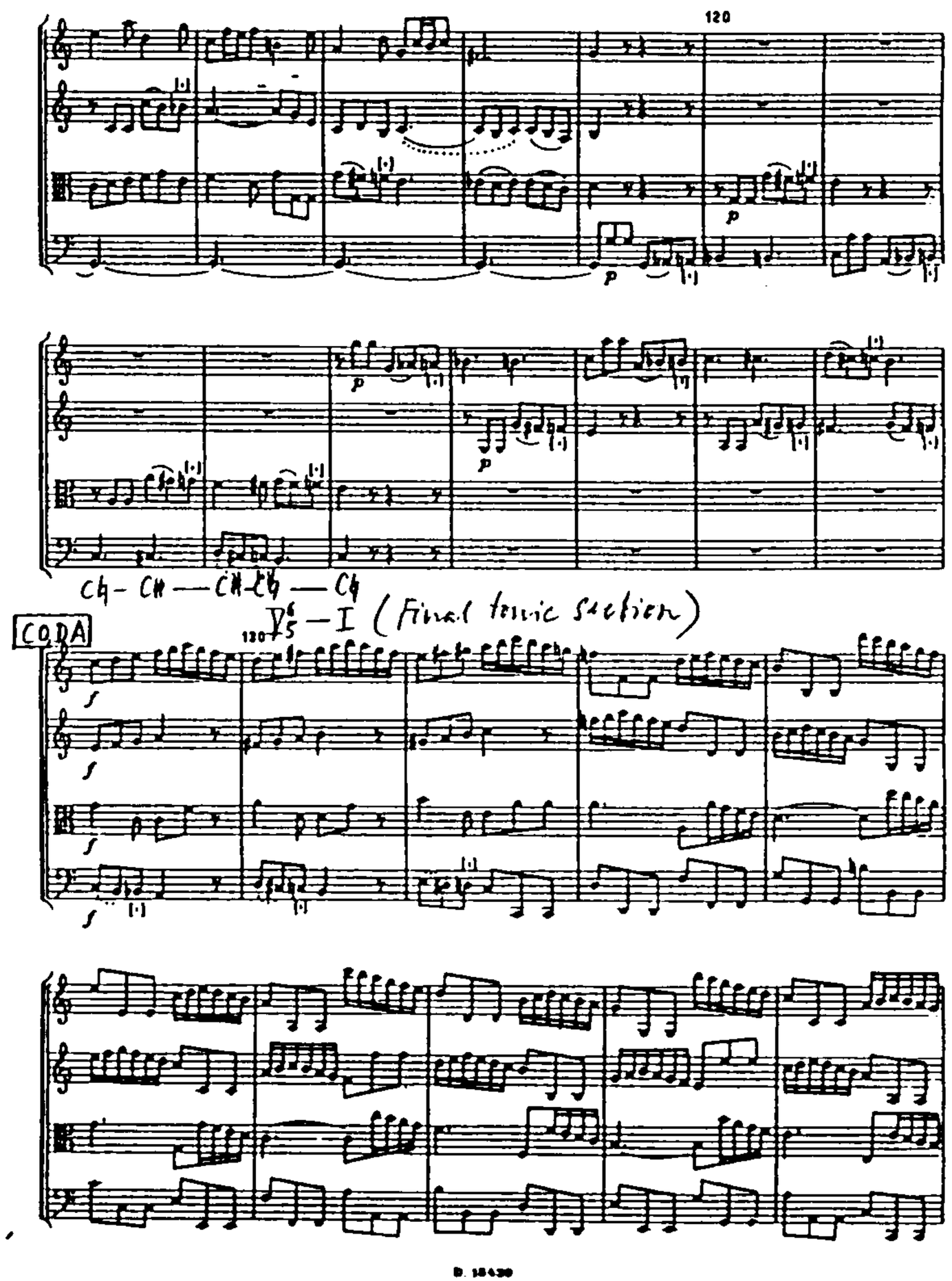
70

80

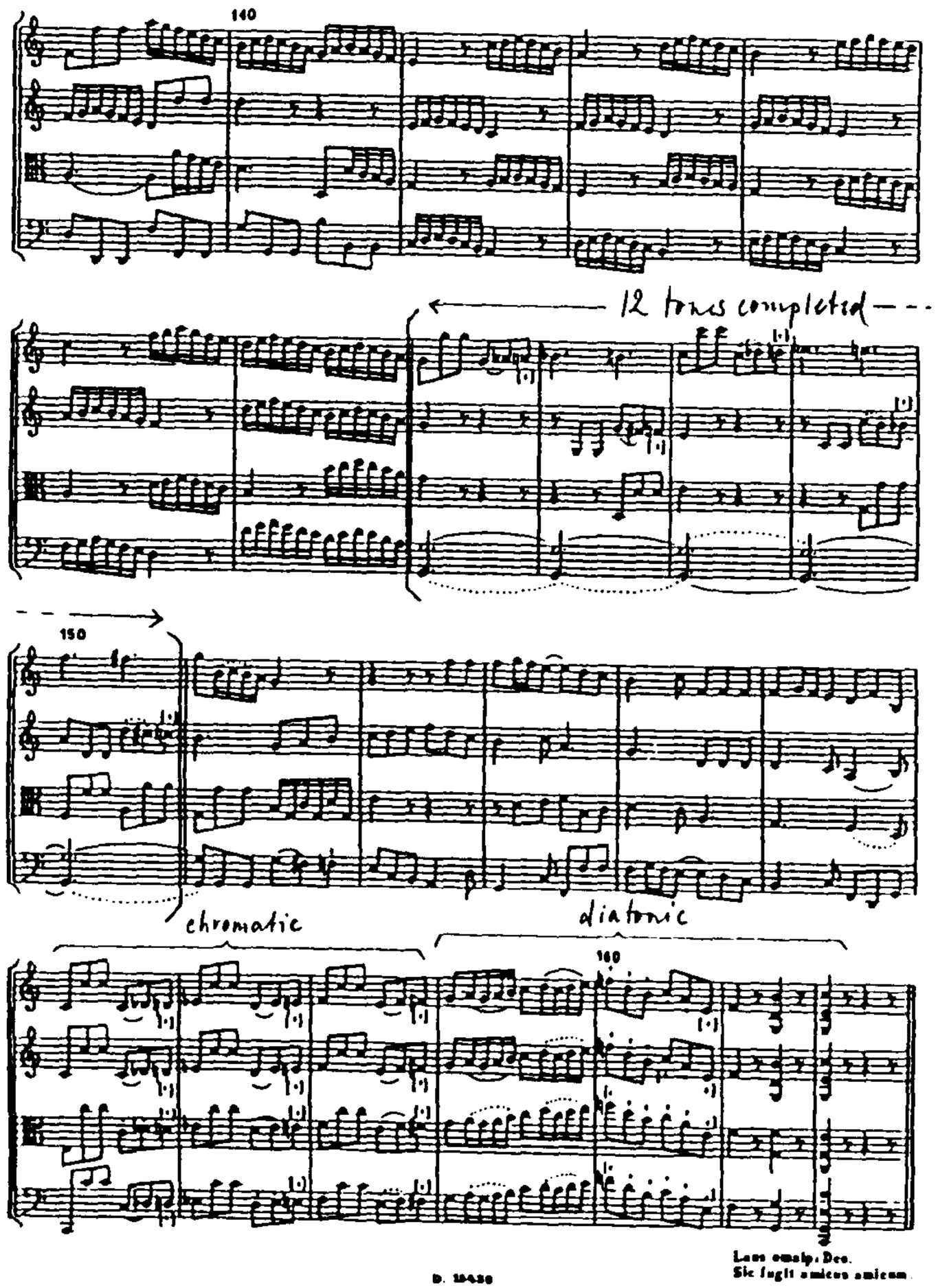
V/V — V

Ex. 3.7 (3)


90
100
al rovescio
German 6th
Complete 10 notes of chromatic scale except b♮ & f♯
110
IV: V–I
V (pedal)
C♯ — C♮ — C♯ — C♮ – C♮
diminished 7th
cello's lowest note
point of 'retransition' back to tonic, 'stretto' ensues


120
C♮ – C♯ — C♯ – C♮ — C♮
V6/5 – I (Final tonic section)
CODA
130

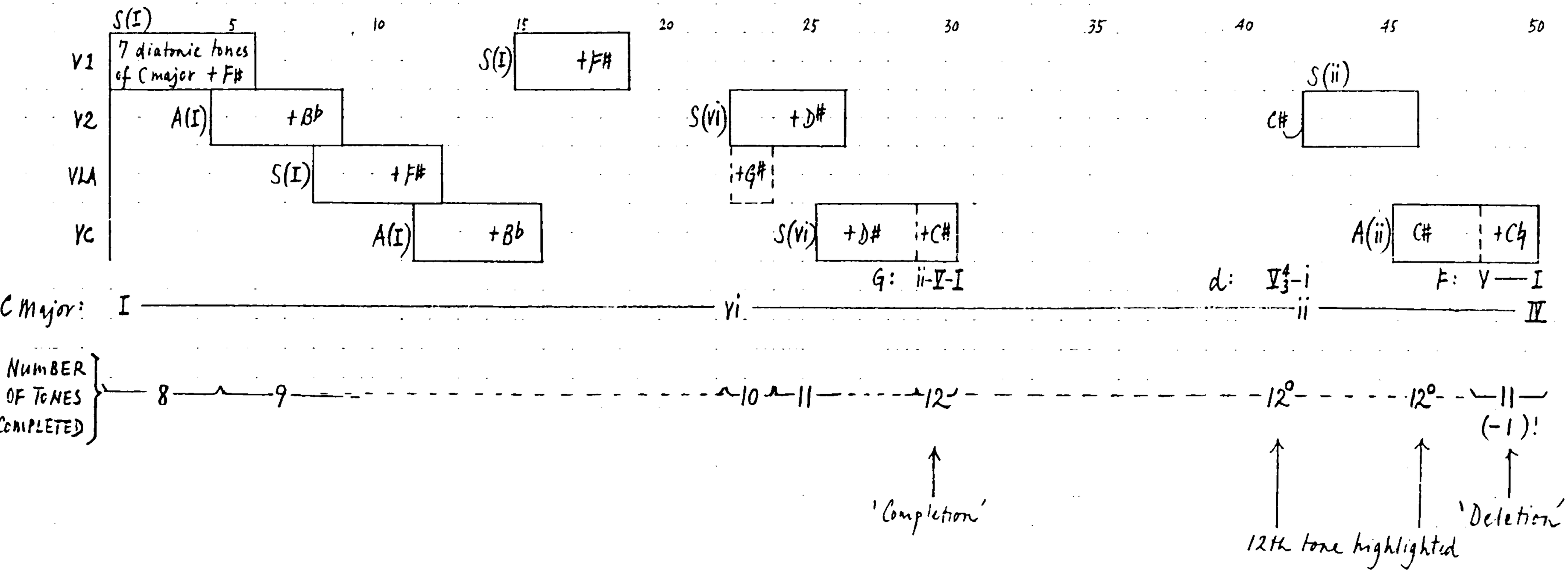
Ex. 3.7 (4)



Laus omnip. Deo.
Sic fugit amicus amicum.

Ex. 3.7 (4)

EXAMPLE 3.8

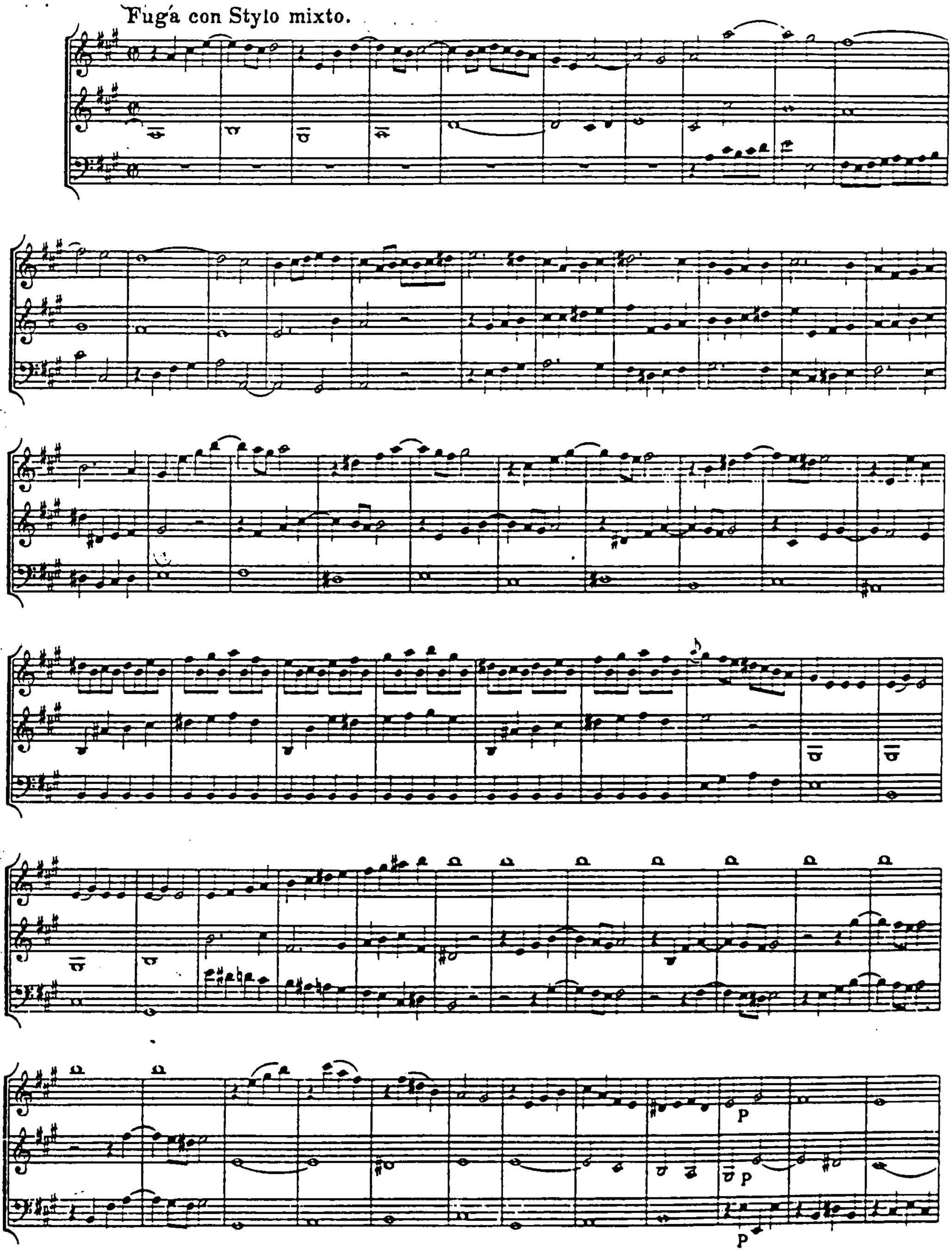


'Chromatic Completion' & 'Deletion' in Op. 20 No. 6, IV, Bars 1-50

Example 3.9

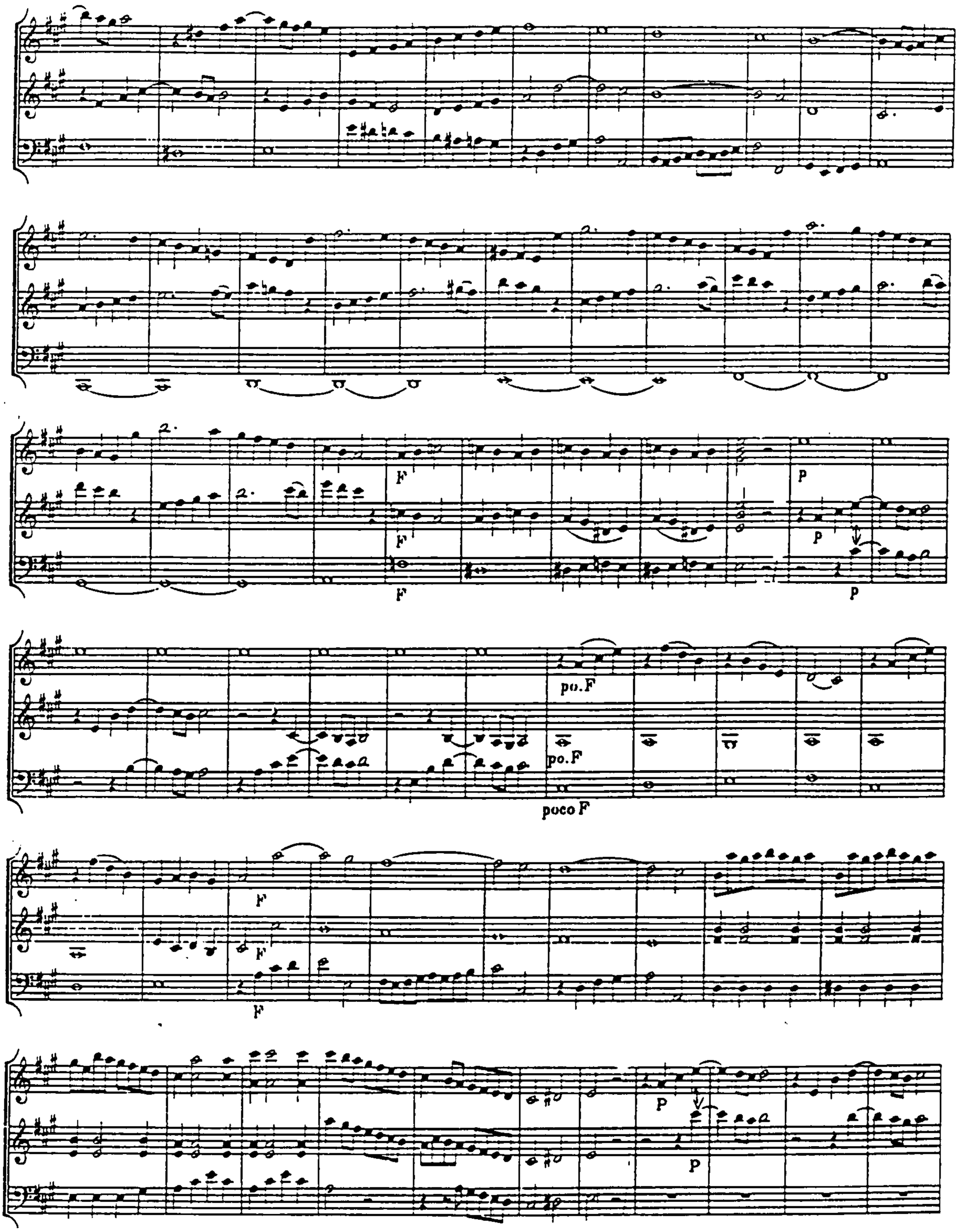
Anton FILTZ, String Trio Op. 3 No. 2, V (Finale) [c. 1760]

Fuga con Stylo mixto.



Ex. 3.9 (2)

Ex. 3.9 (3)



Ex. 3.9 (4)

Example 3.10

Carlos d'Ordoñez, Op. 1 No. 1, IV (published 1777)

EXPOSITION

16

10

Subject

Answer

Episode → 6.38

15

[S2]

[A2]

[S2]

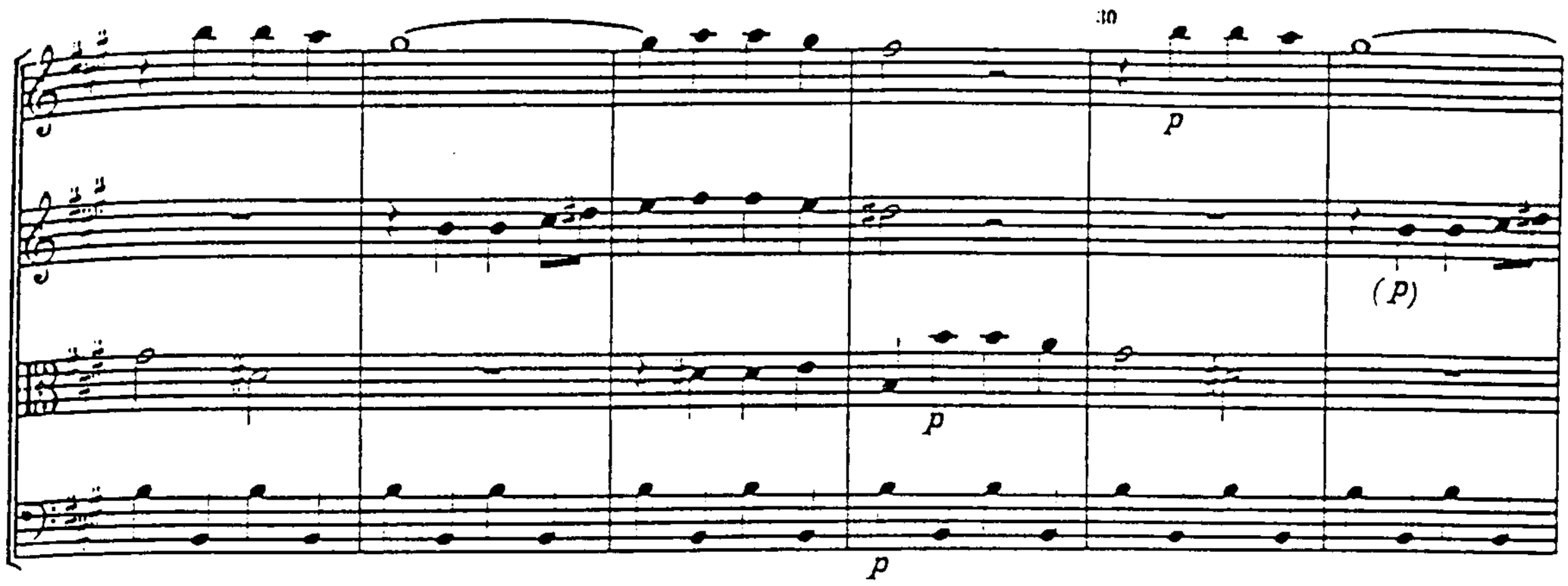
20

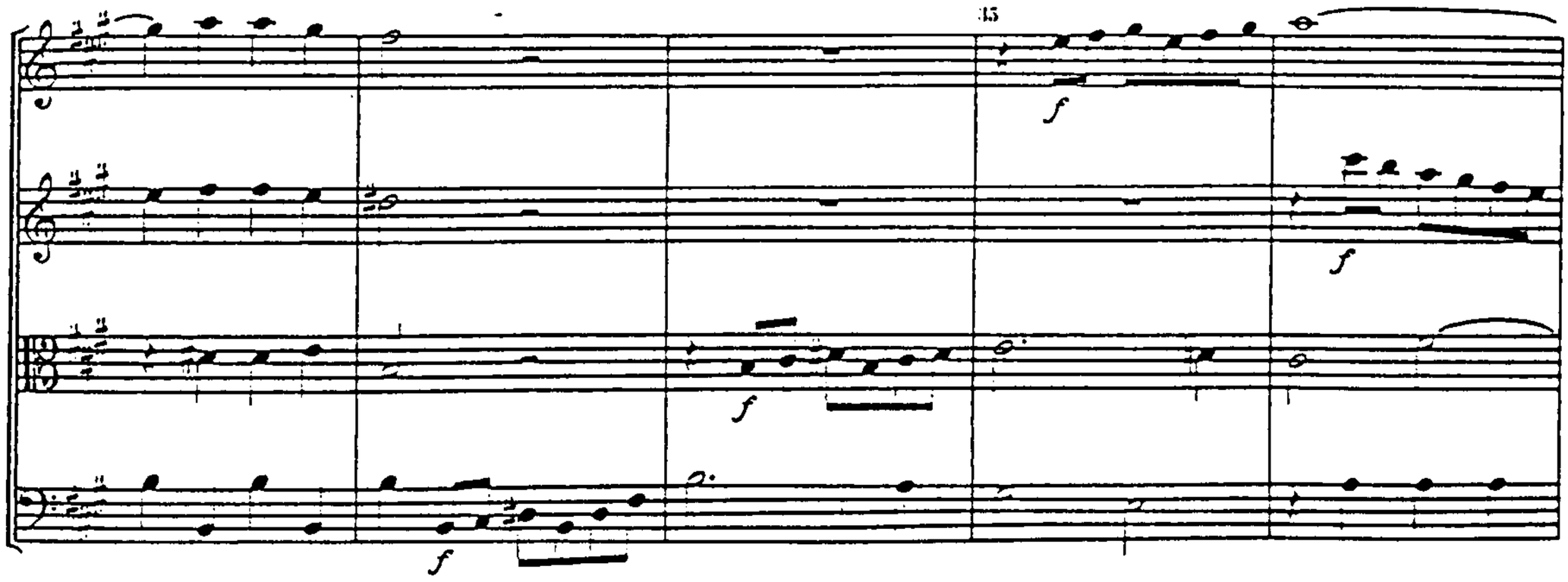
25

[A2]

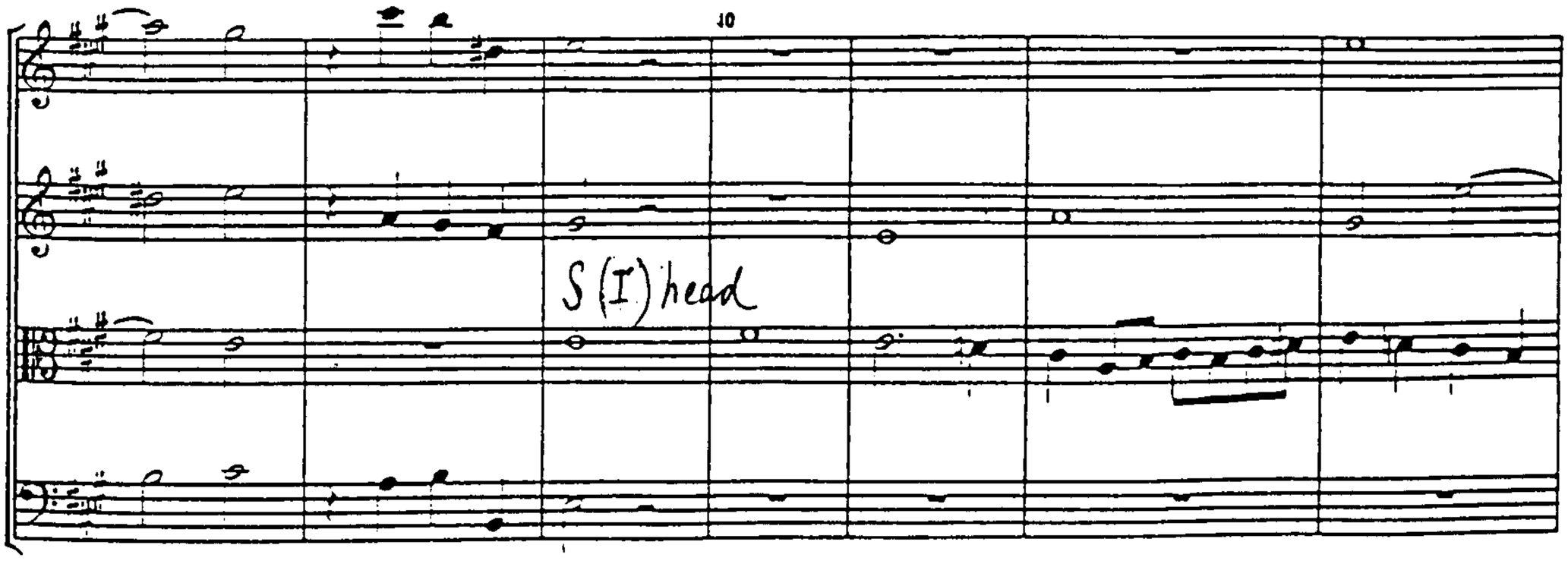
V/V

Ex. 3.10 (3)





S(I)



V/I

EPISODE → b.75

45

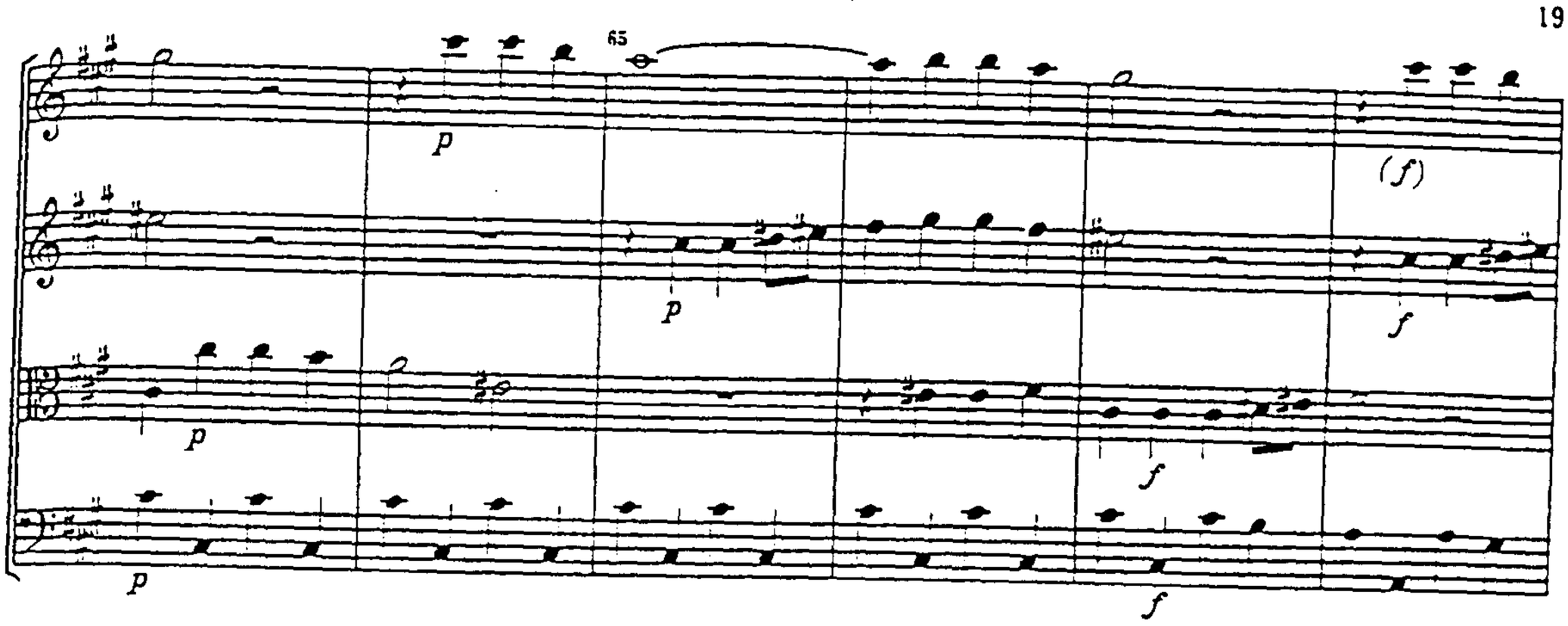
50

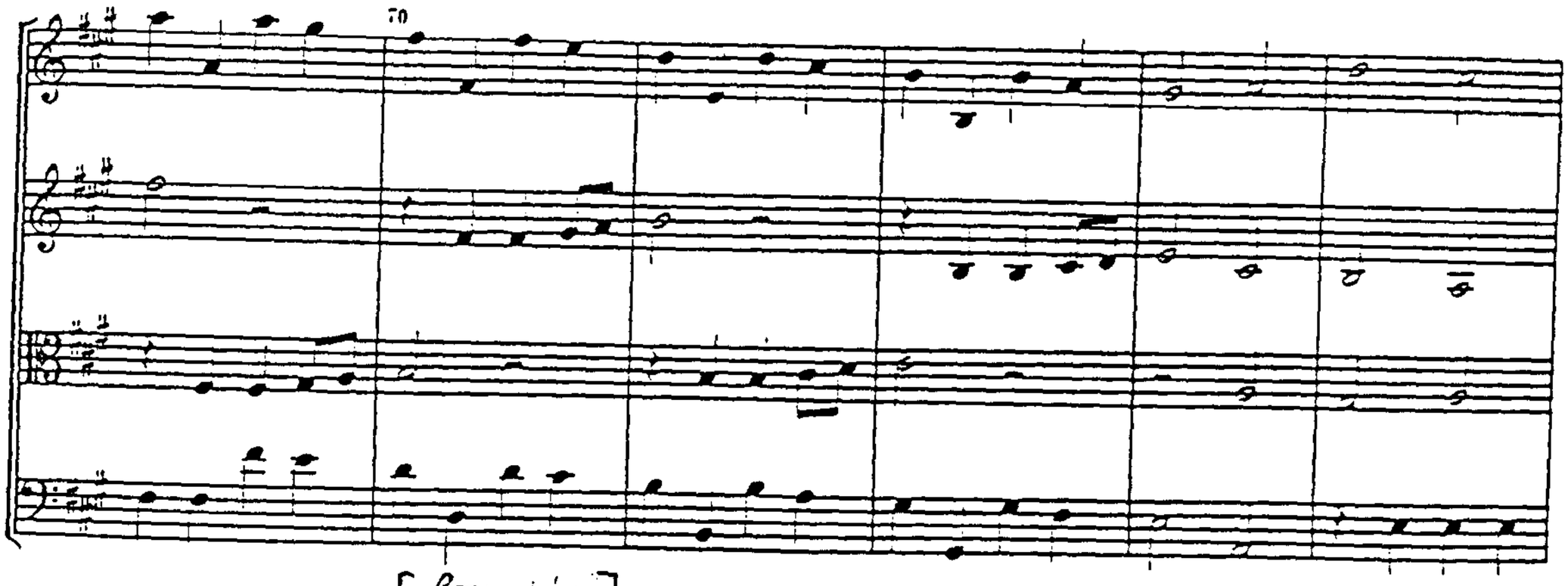
55

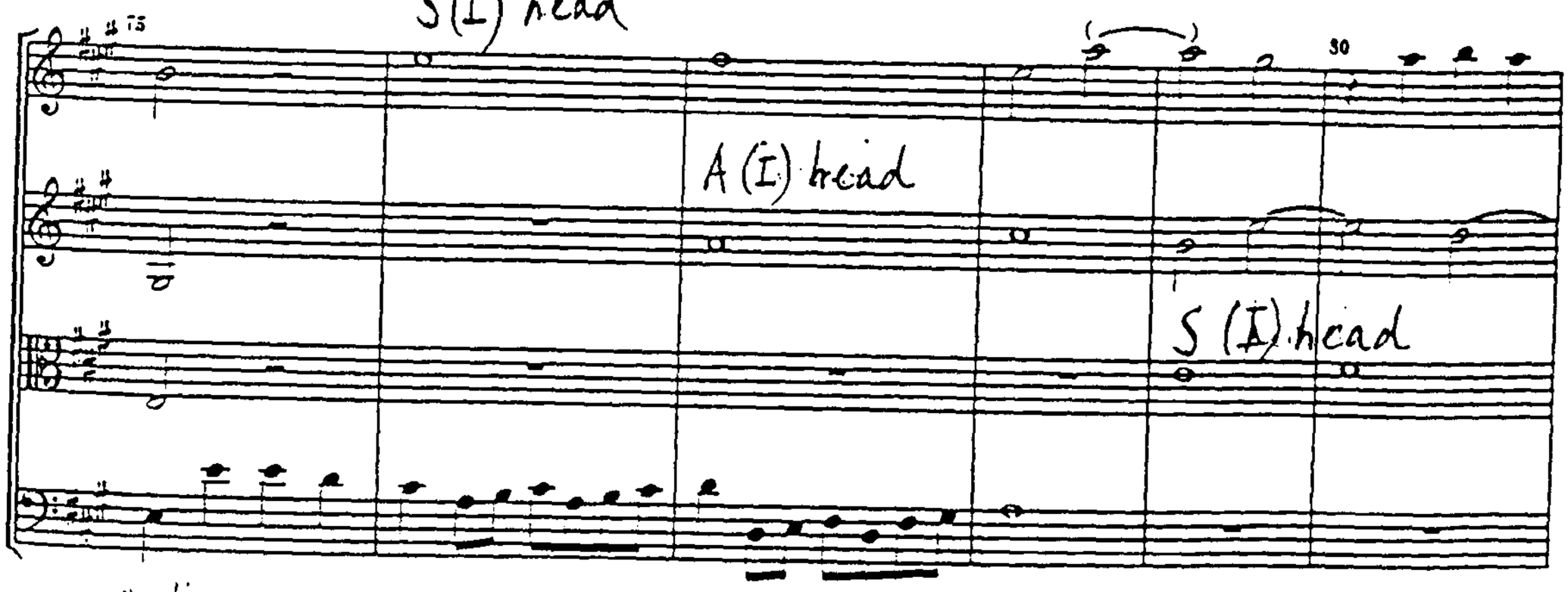
60

V/V.i

Ex. 3.10 (5)







Ex. 3.10 (6)

EPISODE → end

20

85

A (I) complete

90

95

p

p

p

p

f

f

Ex. 3.10 (7)

100

105

110

115

Ex. 3.10 (8)

120

[*fz*]

(*fz*)

123

perdendosi sempre più p

perdendosi sempre più p

perdendosi sempre più p

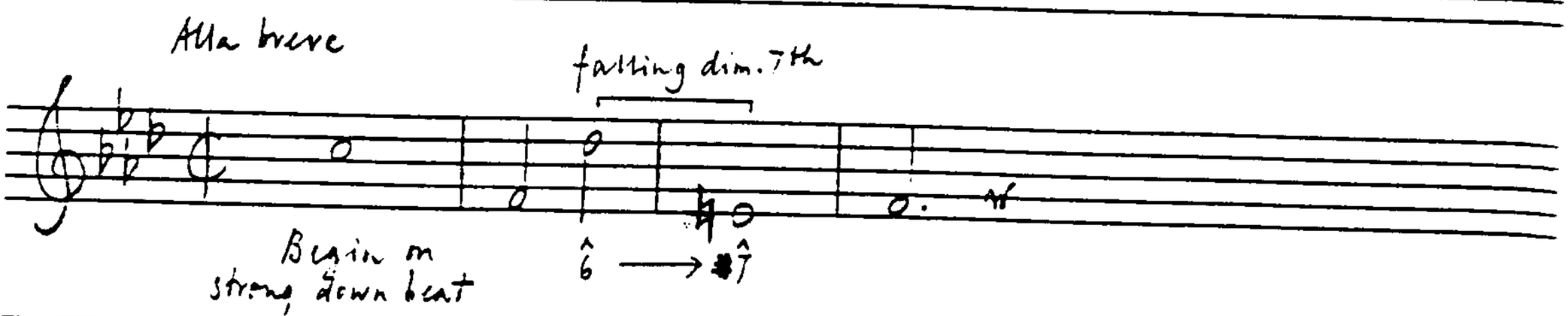
perdendosi sempre più p

130

Example 4.1

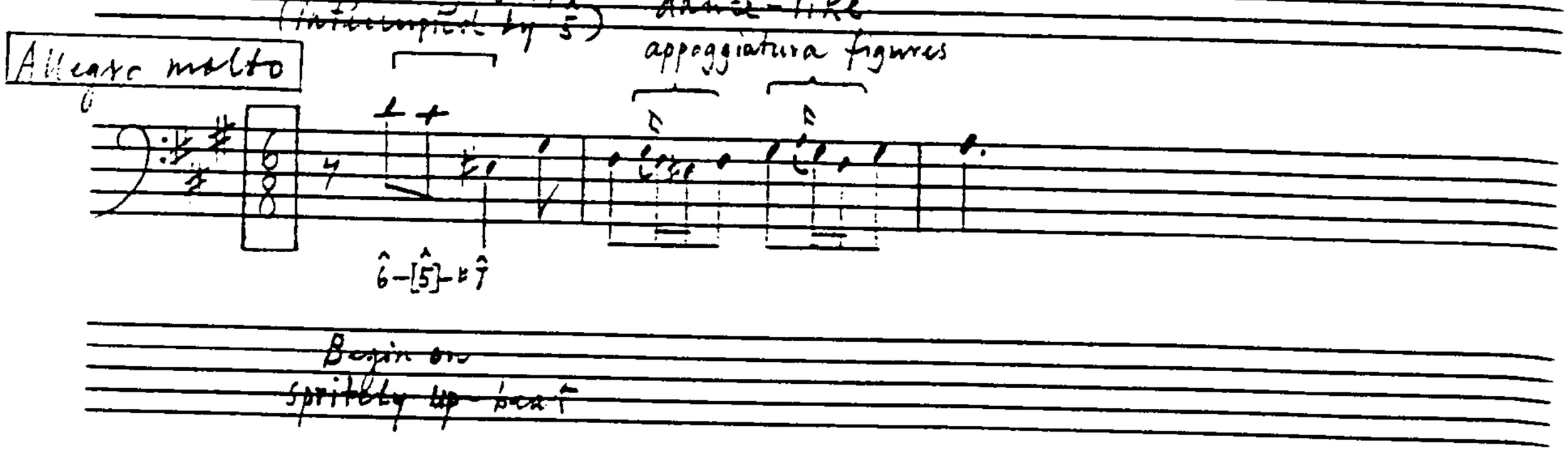
(1772)

Op. 20/5/IV 'Traditional' Patho-type Fugue Subject

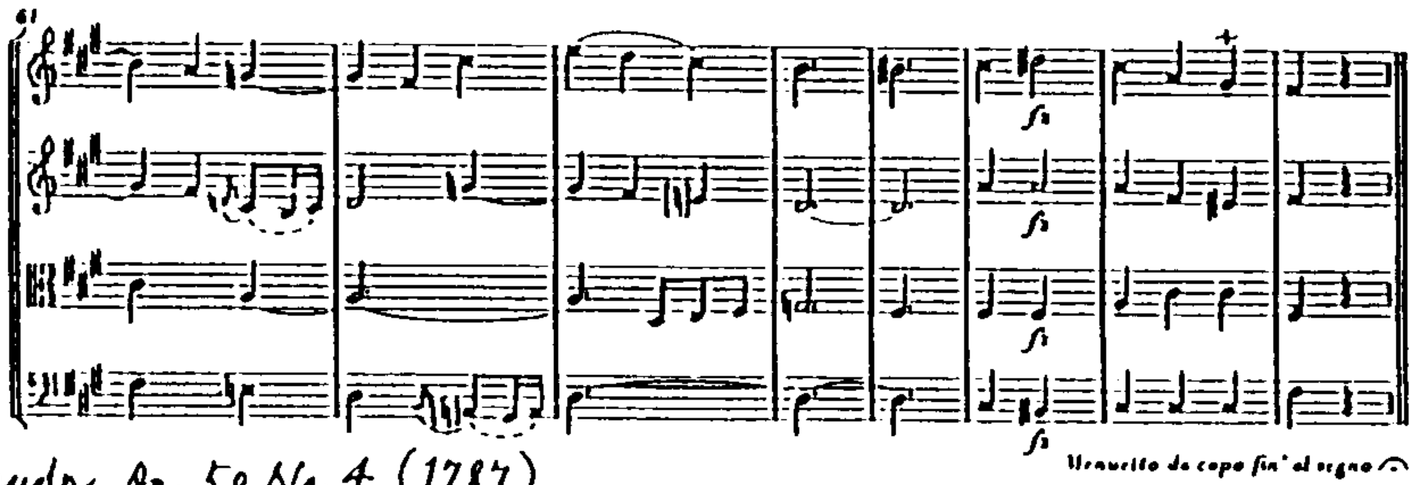


(1787)

Op. 50/4/IV 'Galantry' Patho-type Fugue Subject



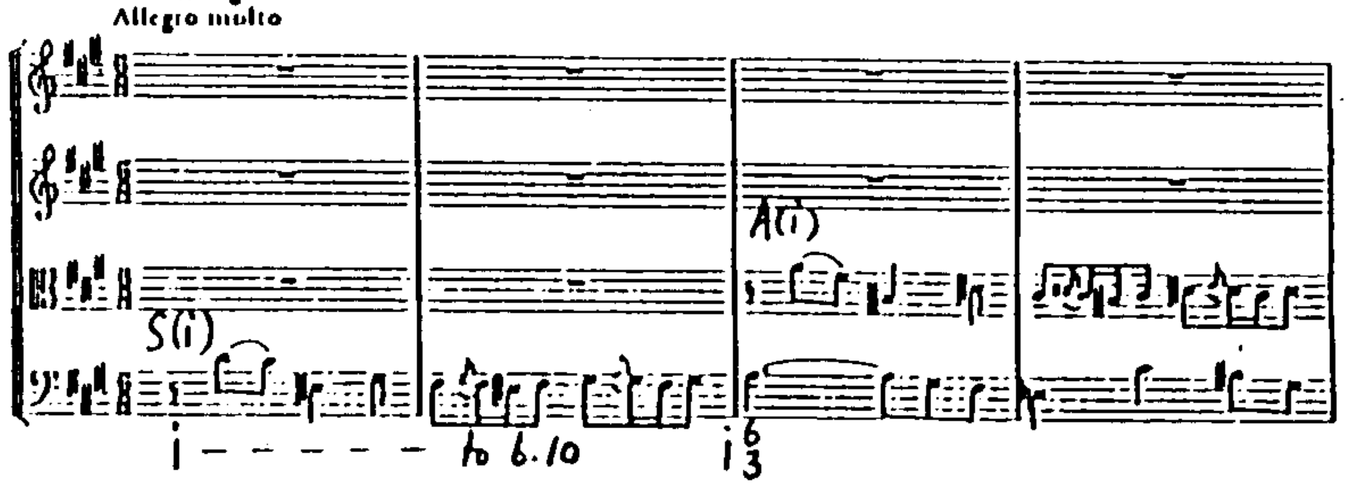
Example 4.2

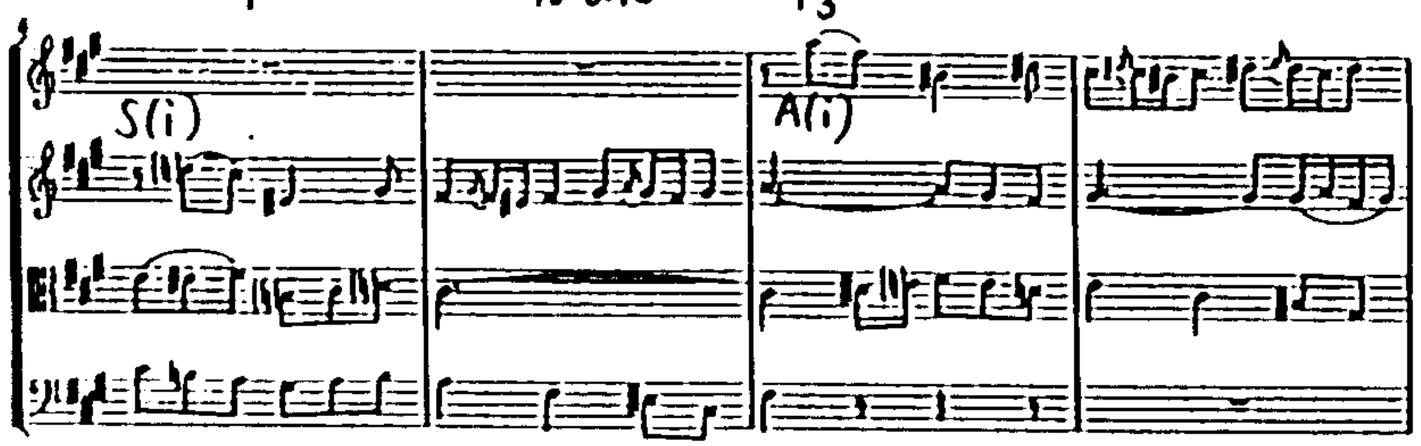


cpl Haydn Op. 50 No. 4 (1787)
[Klinger Leitha]

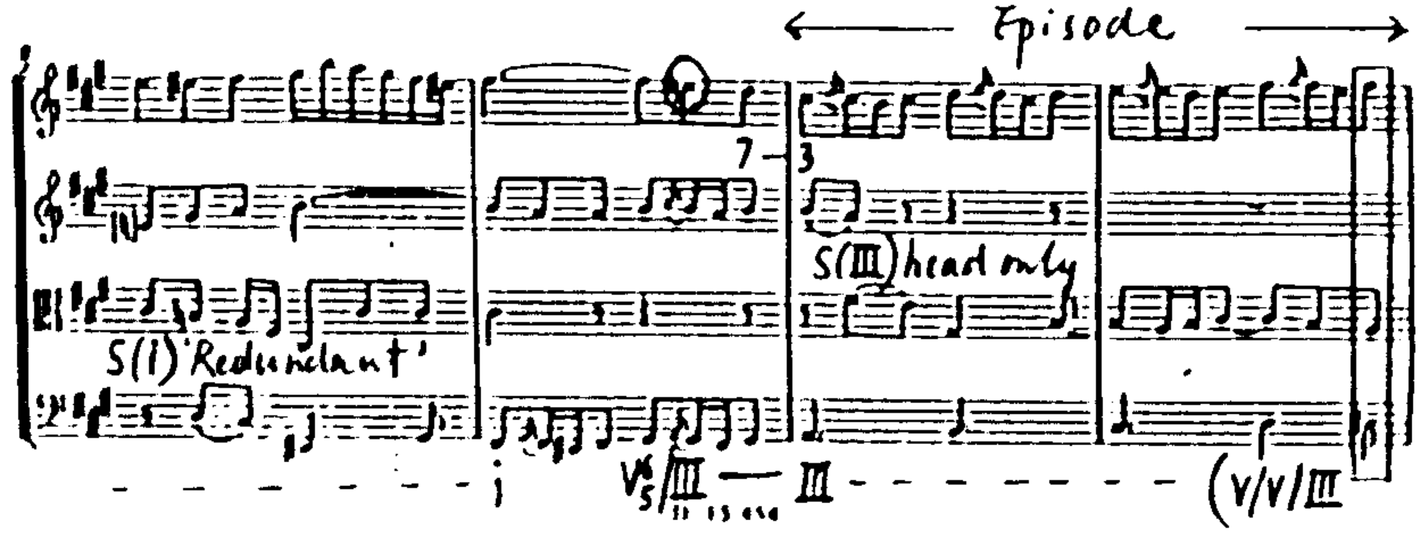
IV

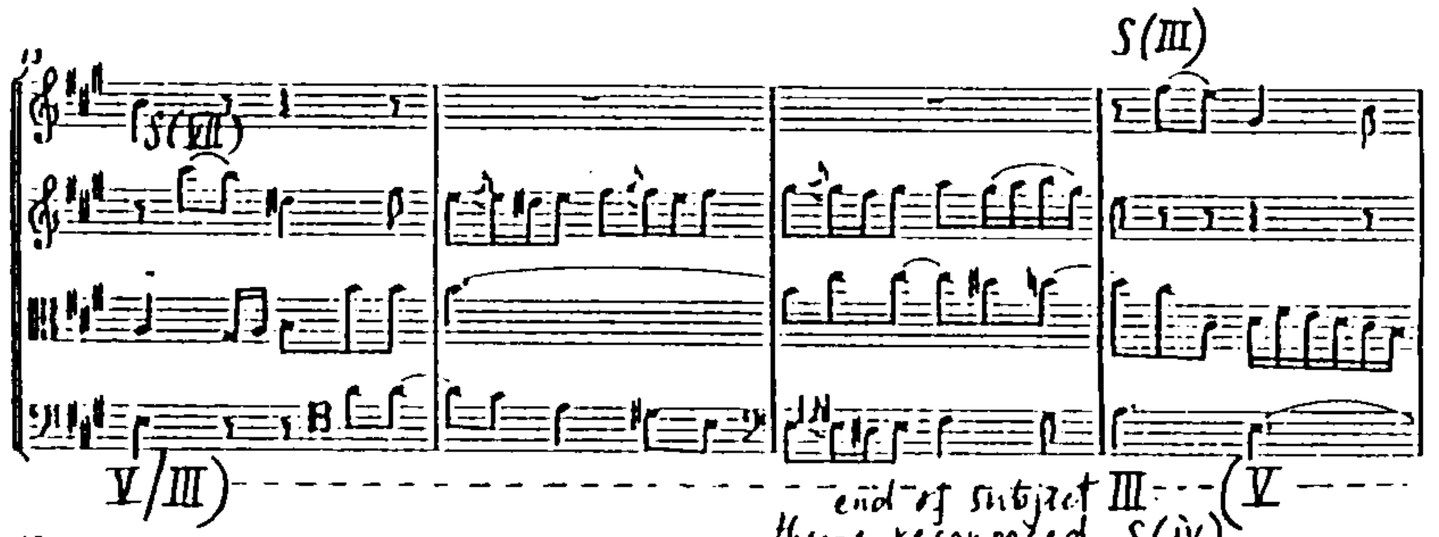
Finale. Fuga
Allegro molto

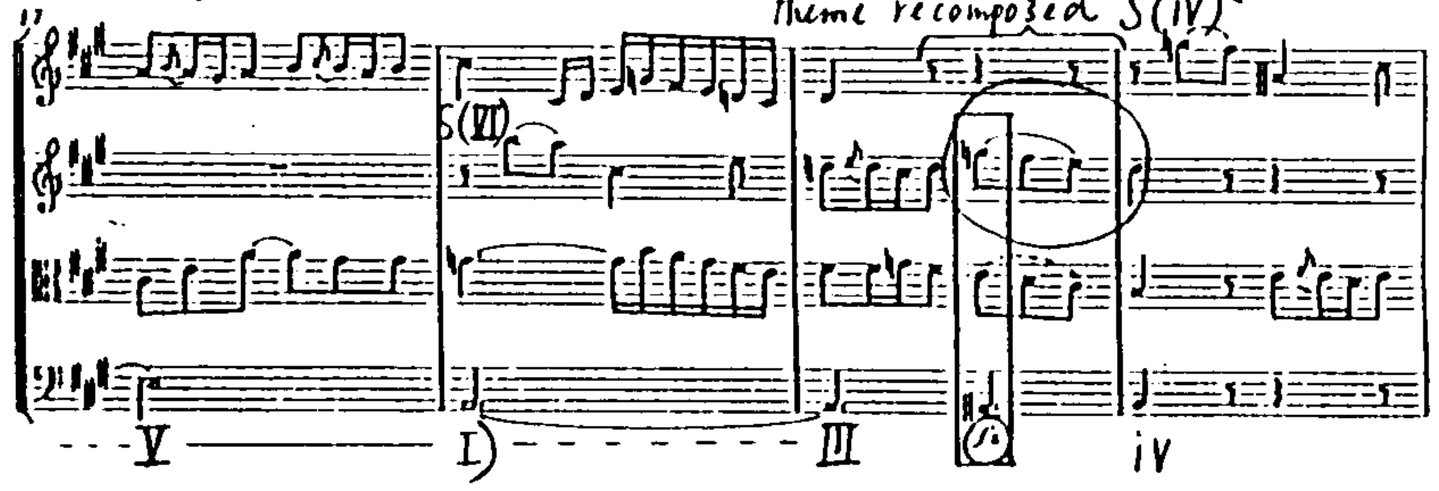


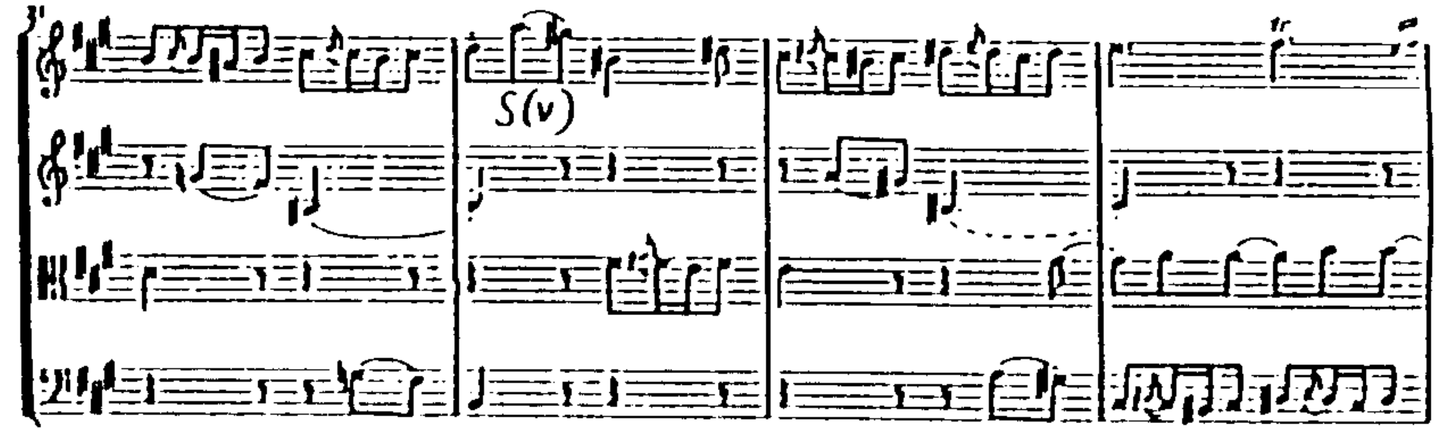


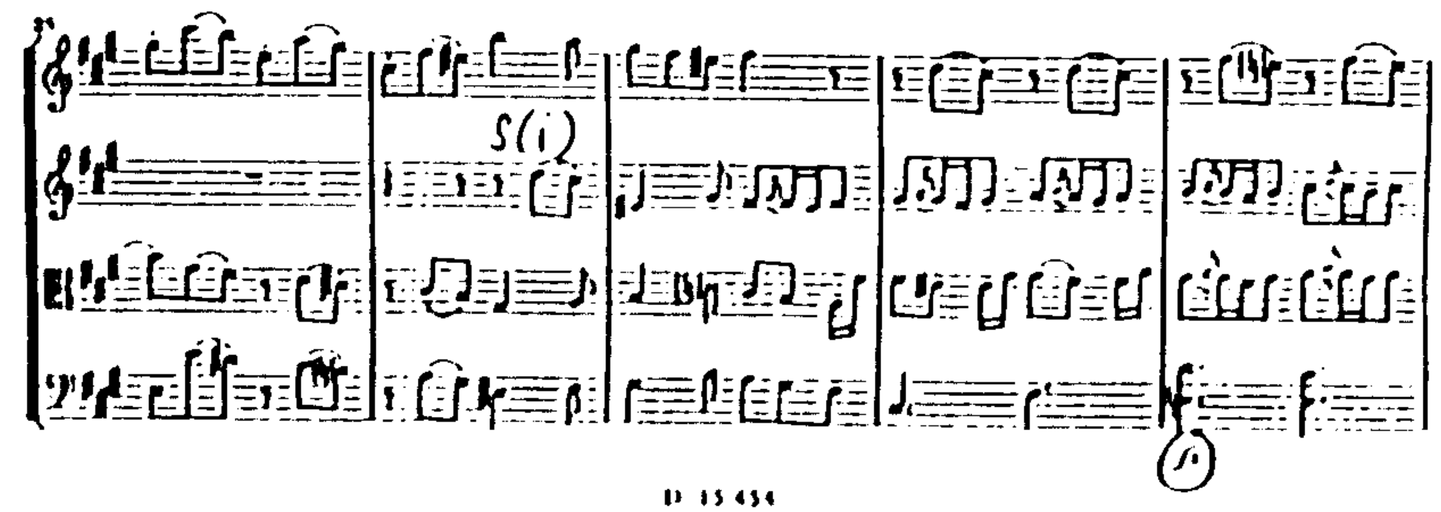
← Episode →



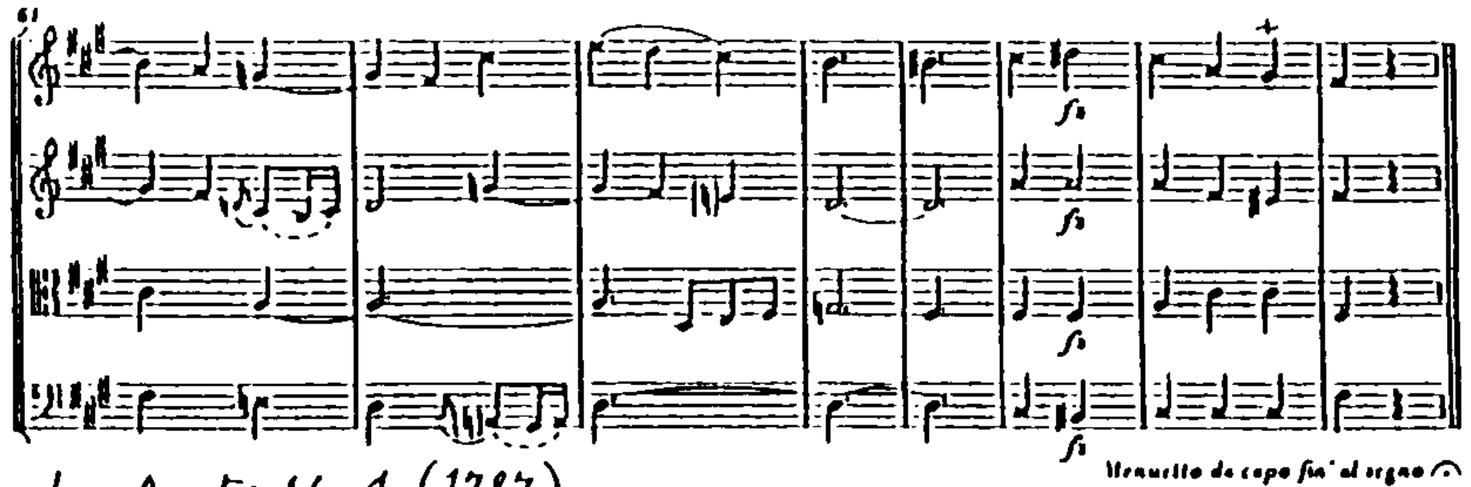








Example 4.3

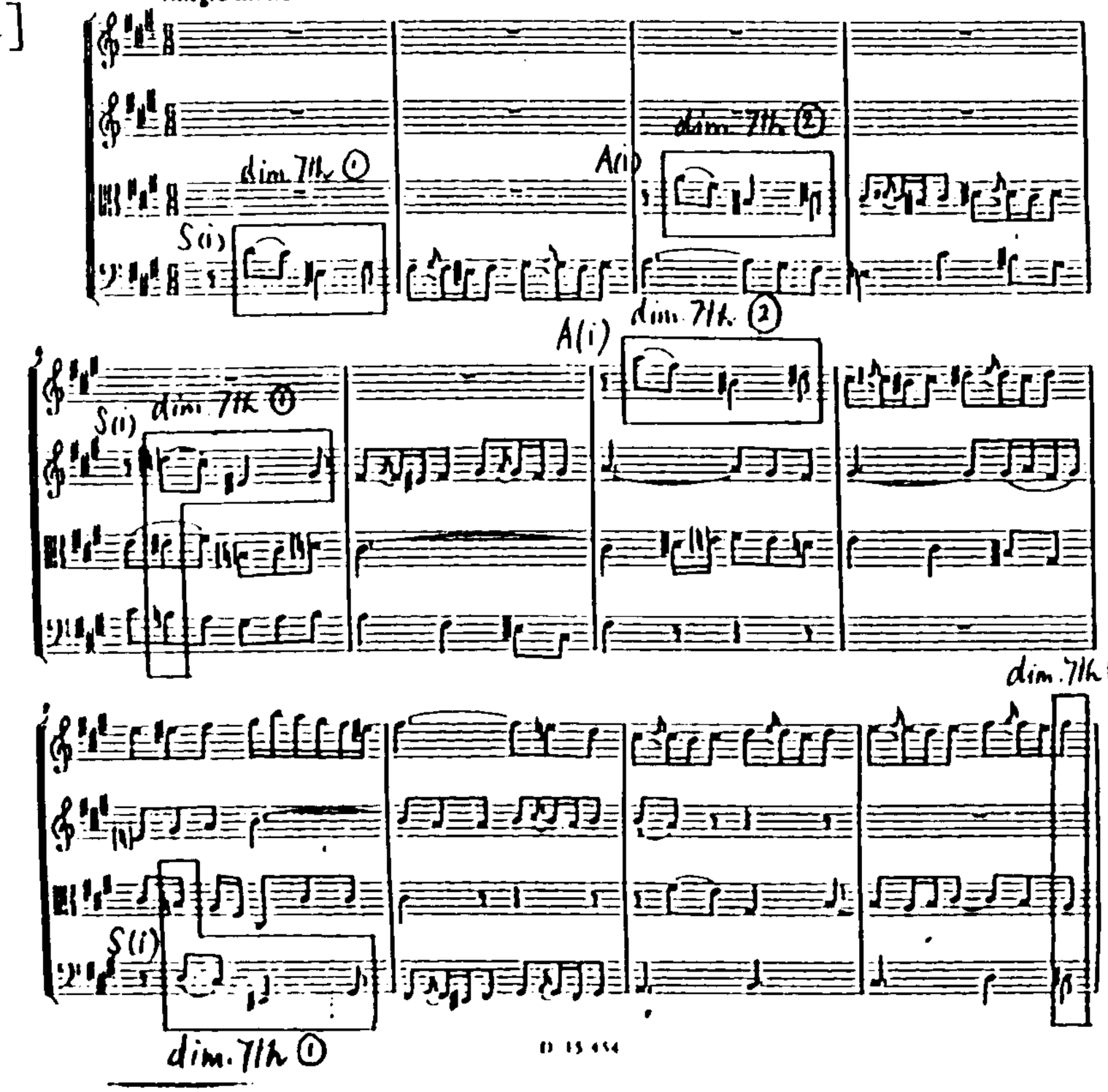


Menuetto da capo fin'al segno

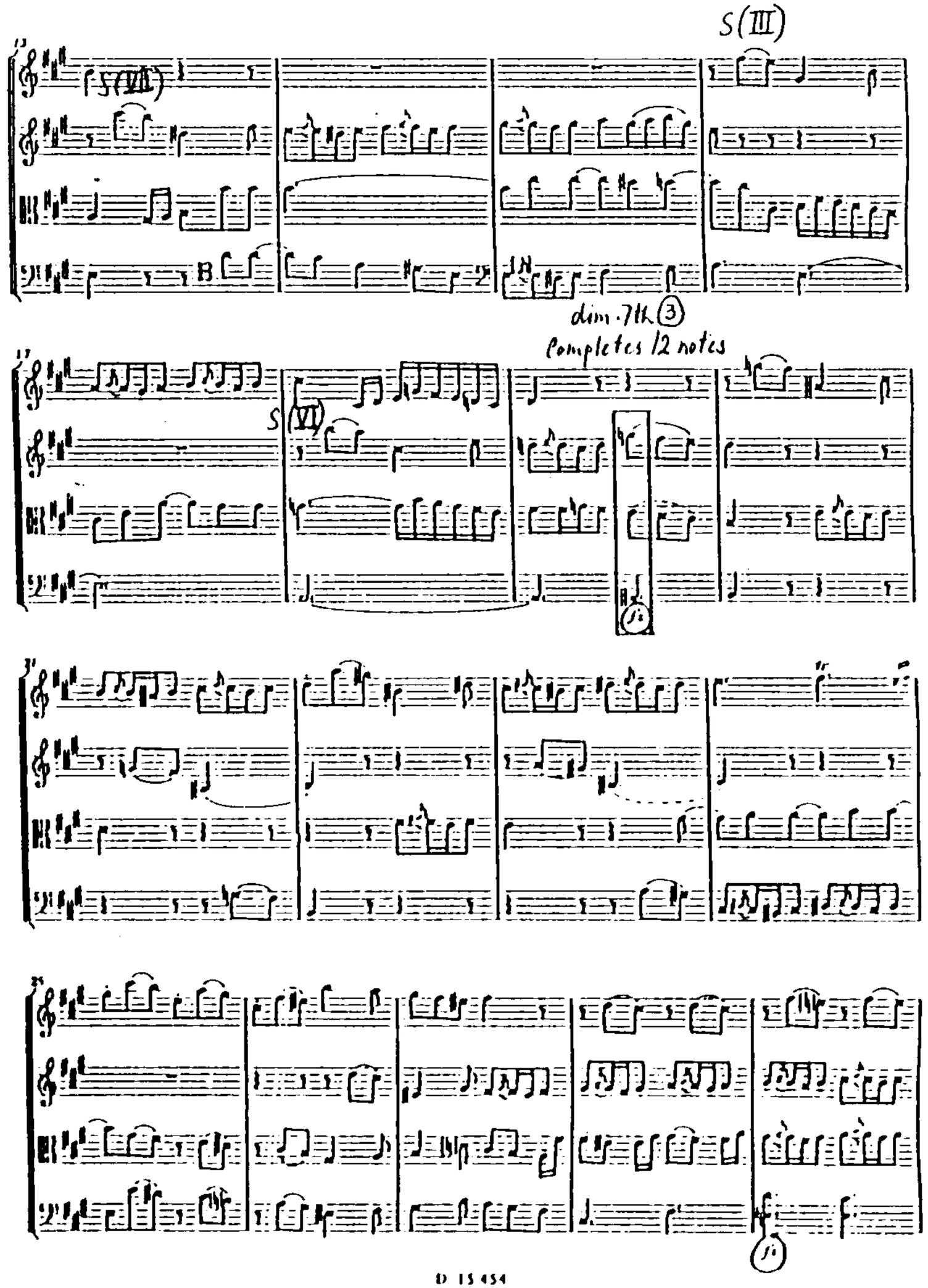
Joseph Haydn Op. 50 No. 4 (1787)
[Doblinger Edition]

IV

Finale. Fuga
Allegro molto

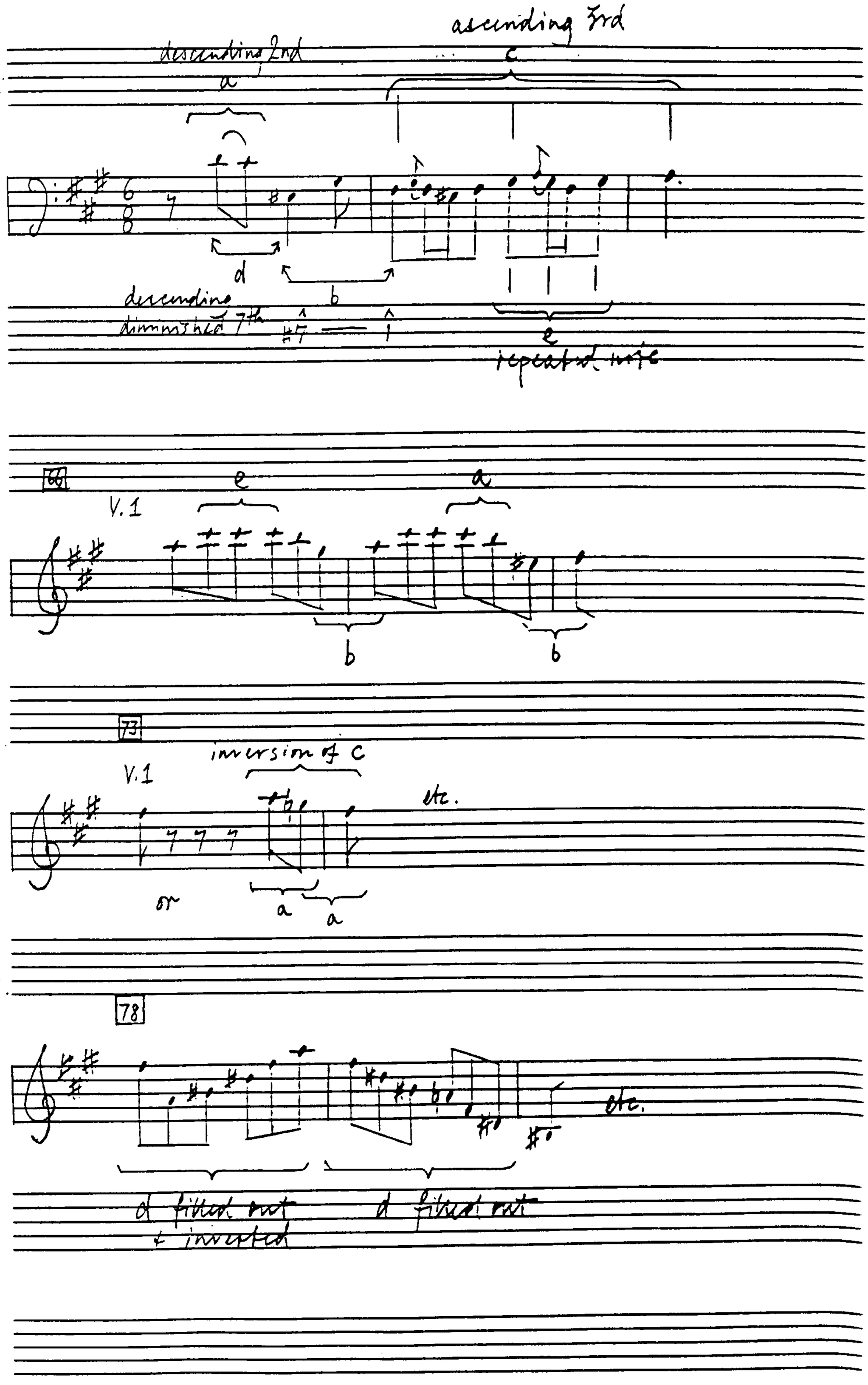


D 15 454

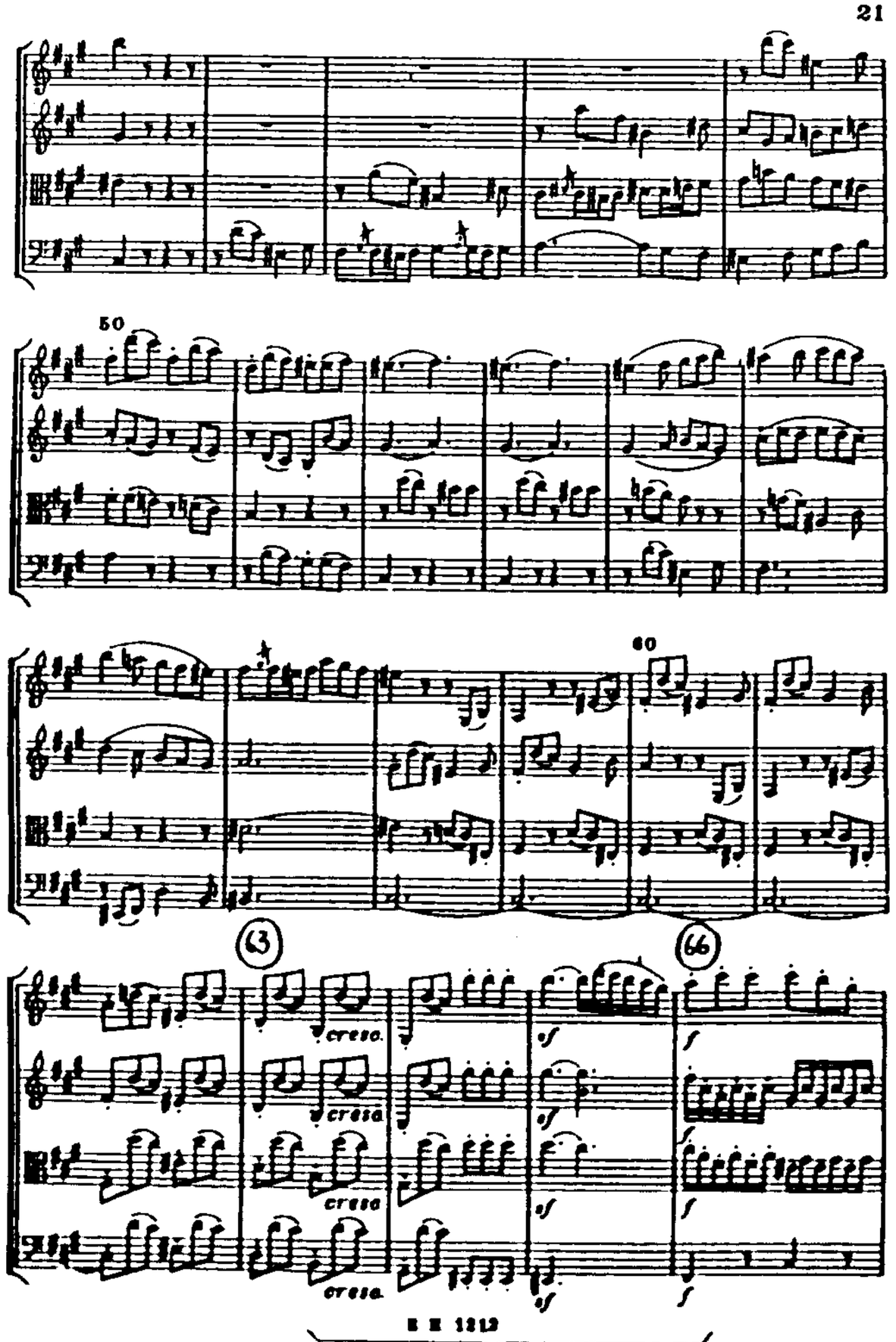


D 15 454

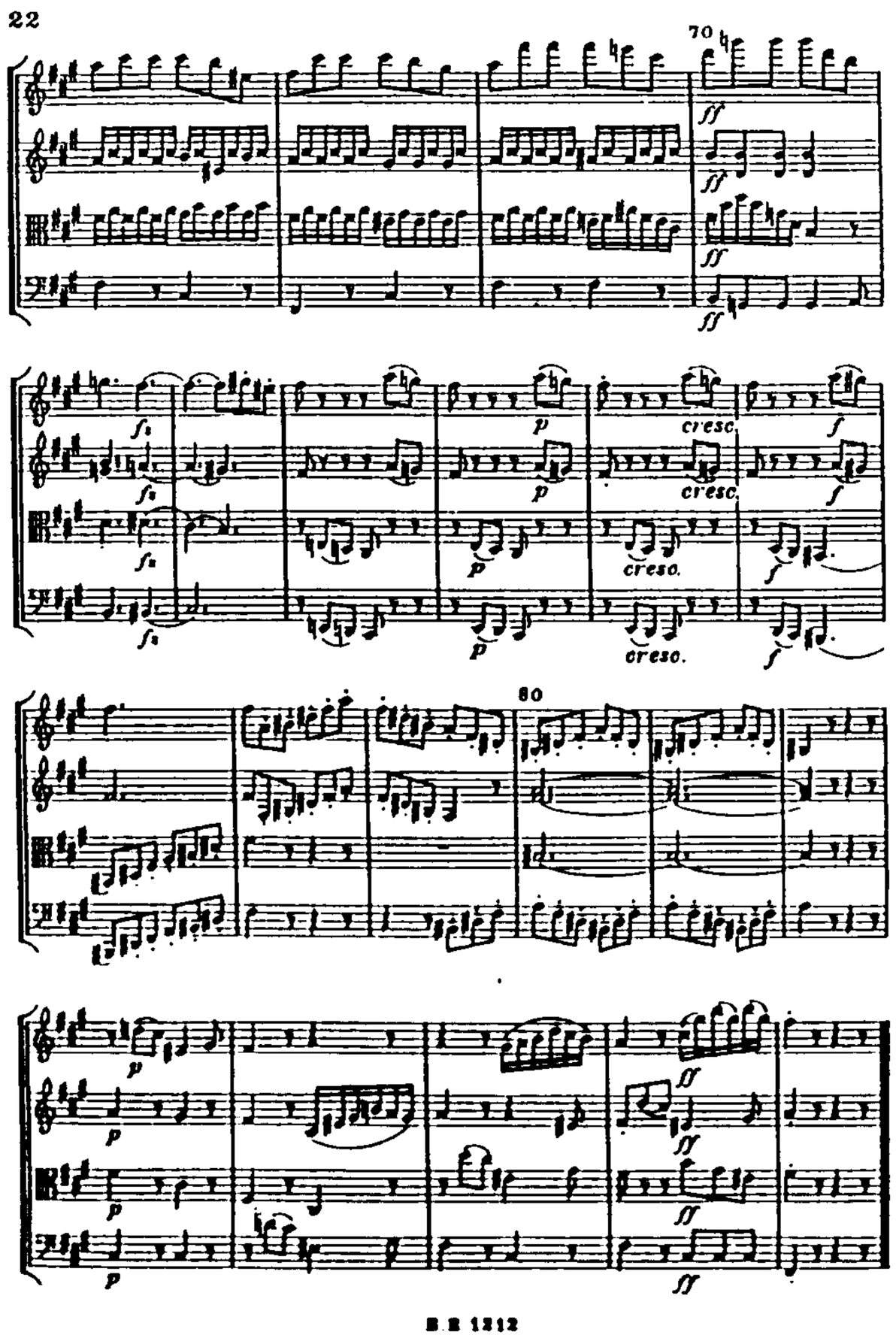
Example 4.4


descending 2nd
ascending 3rd
a
c
d
b
descending diminished 7th
e
repeated note
e
a
V. 1
b
b
73
V. 1
inversion of C
etc.
or
a
a
78
etc.
d fixed root
+ inverted
d fixed root

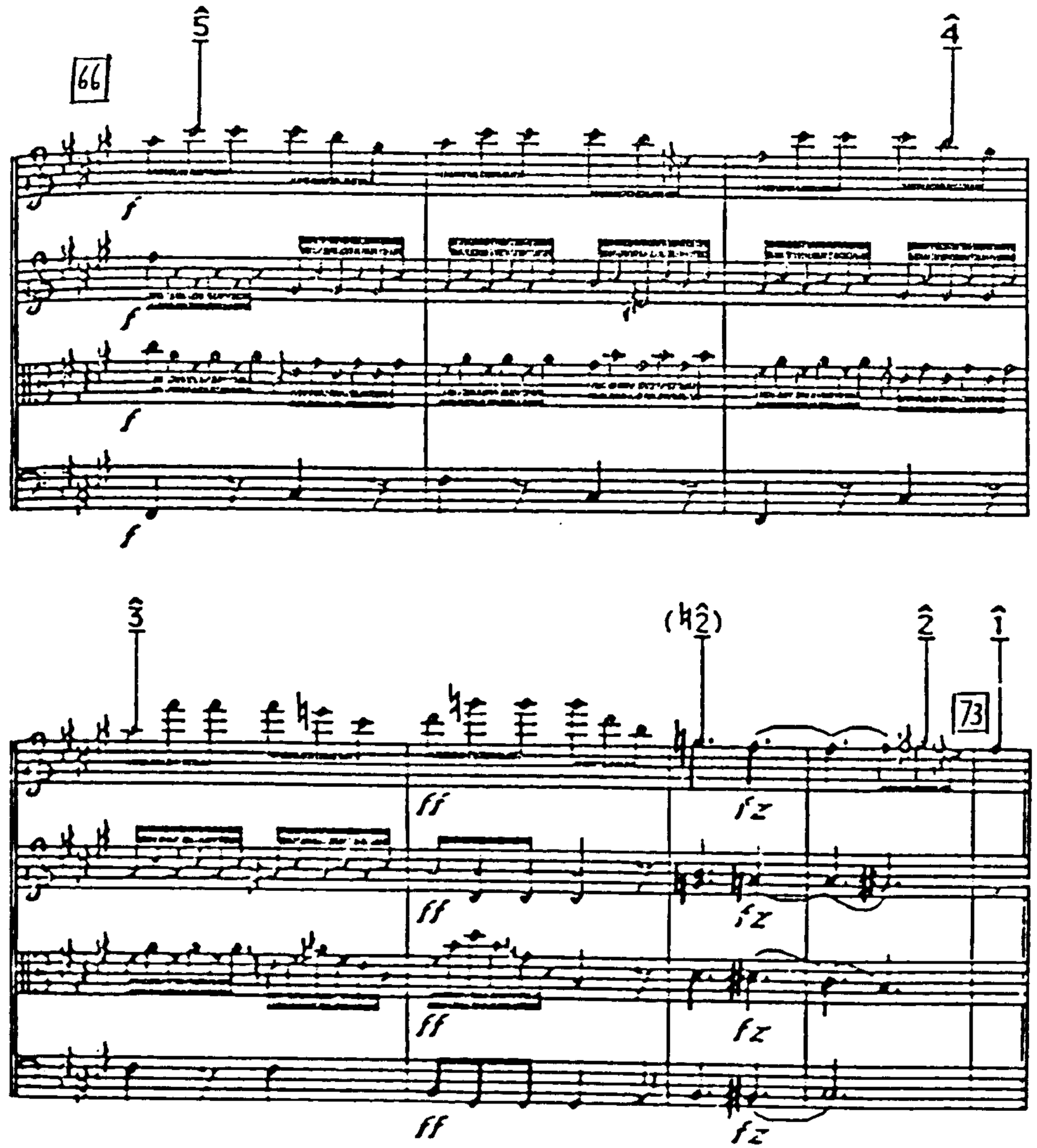
EXAMPLE 4.5 Eulenburg Edition



none of these dynamic markings are in the autograph score



Example 4.6 [after Tepping, "Figure Process," p. 165]



A(i)

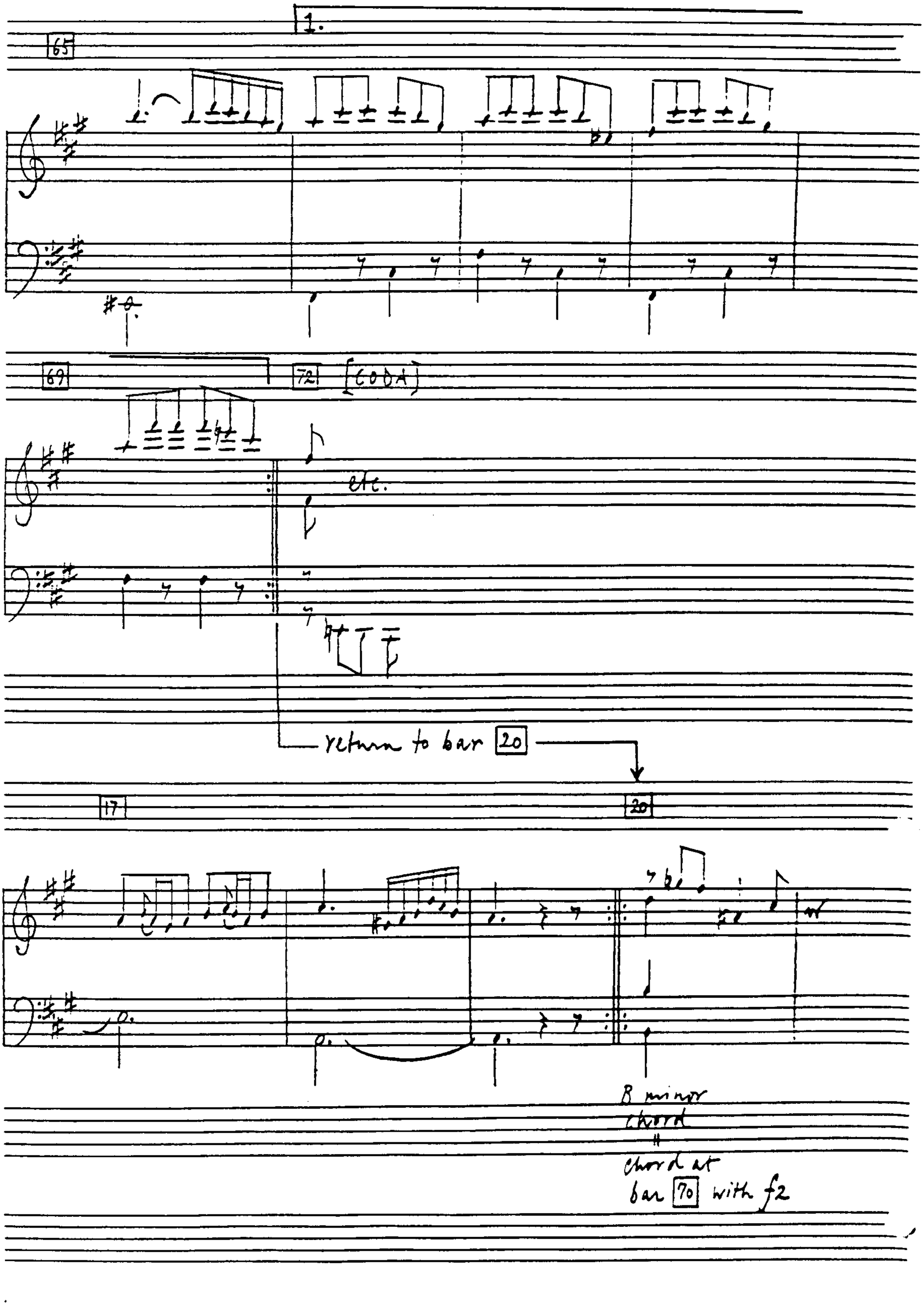
A(i)

S(i)

V/i — i

EXAMPLE 4.7

EXAMPLE 4.8


1.
65
69
72
CODA
etc.
return to bar 20
17
20
B minor chord
chord at bar 70 with f2

Example 4.9

FUGAL FOREGROUND **SONATA BACKGROUND**

Bar nos.	Function	Function (bar nos.)	Topic
1-10	Fugal Exposition	First Tonal Area	"Exposition"
11-12	Episode 1	Transition	
13-23	Middle Entries: VII-III-VI-iv-v *fz*	Second Tonal Area: V/III-III ———*fz*——— Development: iv-v	"Development Section"
24-26[1]	Episode 2	v-V#	
26[2]-28	Subject entry in i	i	["False recapitulation"]
29-34	Episode 3	prolong i	
35-36	Subject entry in VII	V/III	"Retransition"
37-45	Episode 4	V/III - V#/i	
46-49	Subject/Answer entries in all four parts in i, presented in stretto	Double return to tonic and Principal Subject (bb.46-71)	"Recapitulation"
50-87	Episode 5	Prolongation of structural I (bb.72-87)	"Coda"

EXAMPLE 4.10

FORSTER, 1787 [RM 14 f 21]

Nº II

VIOLONCELLO

11

Menuetto
poco
Allegretto

Fine

D.C. al Segno

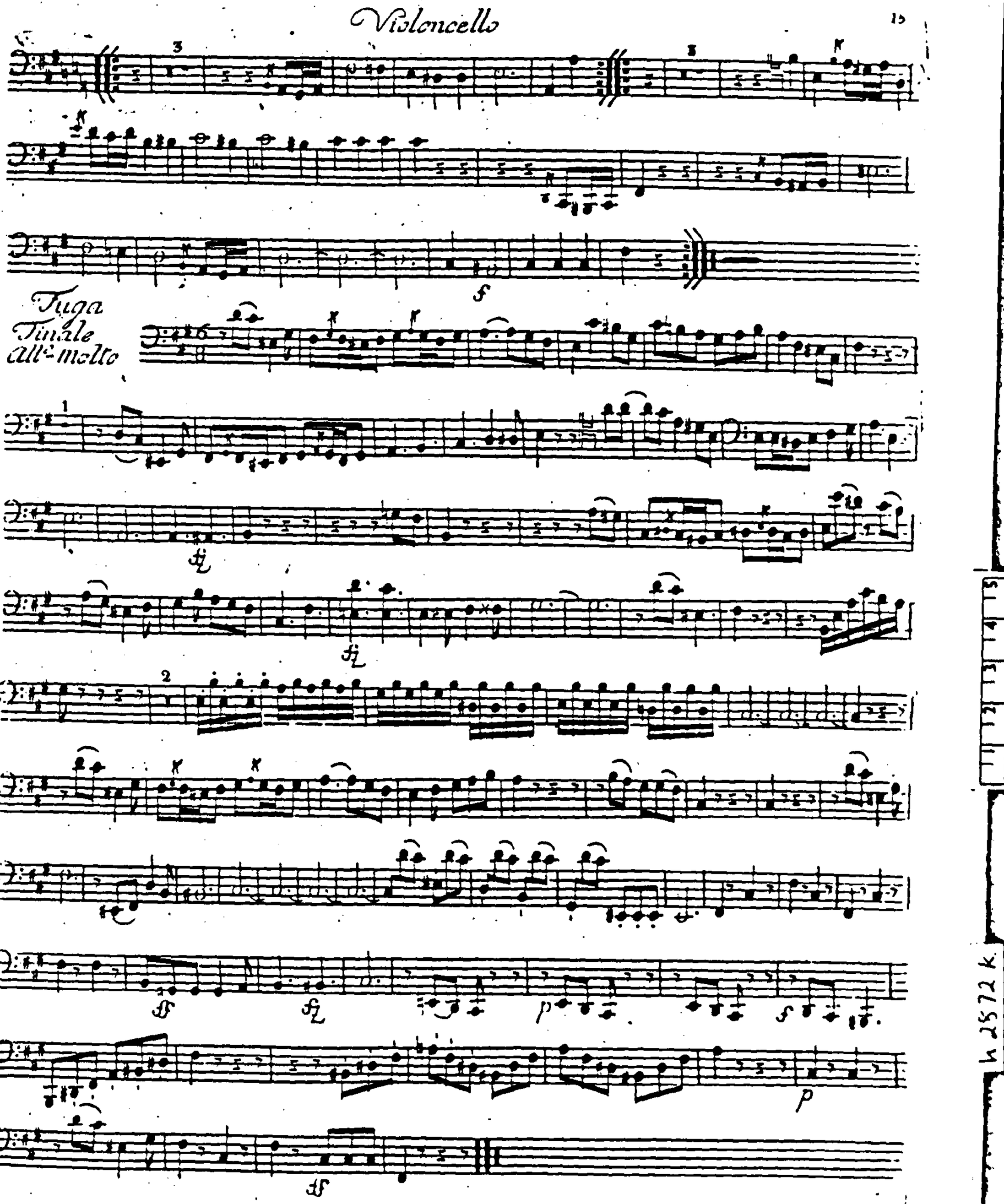
Fuga
Allegro
molto

Printed for Wm Forfter Nº 348 Strand.

RM 14 f 21

EXAMPLE 4.11

ARTARIA, 1787 [h 2872 k]



h 2872 k

EXAMPLE 4.12

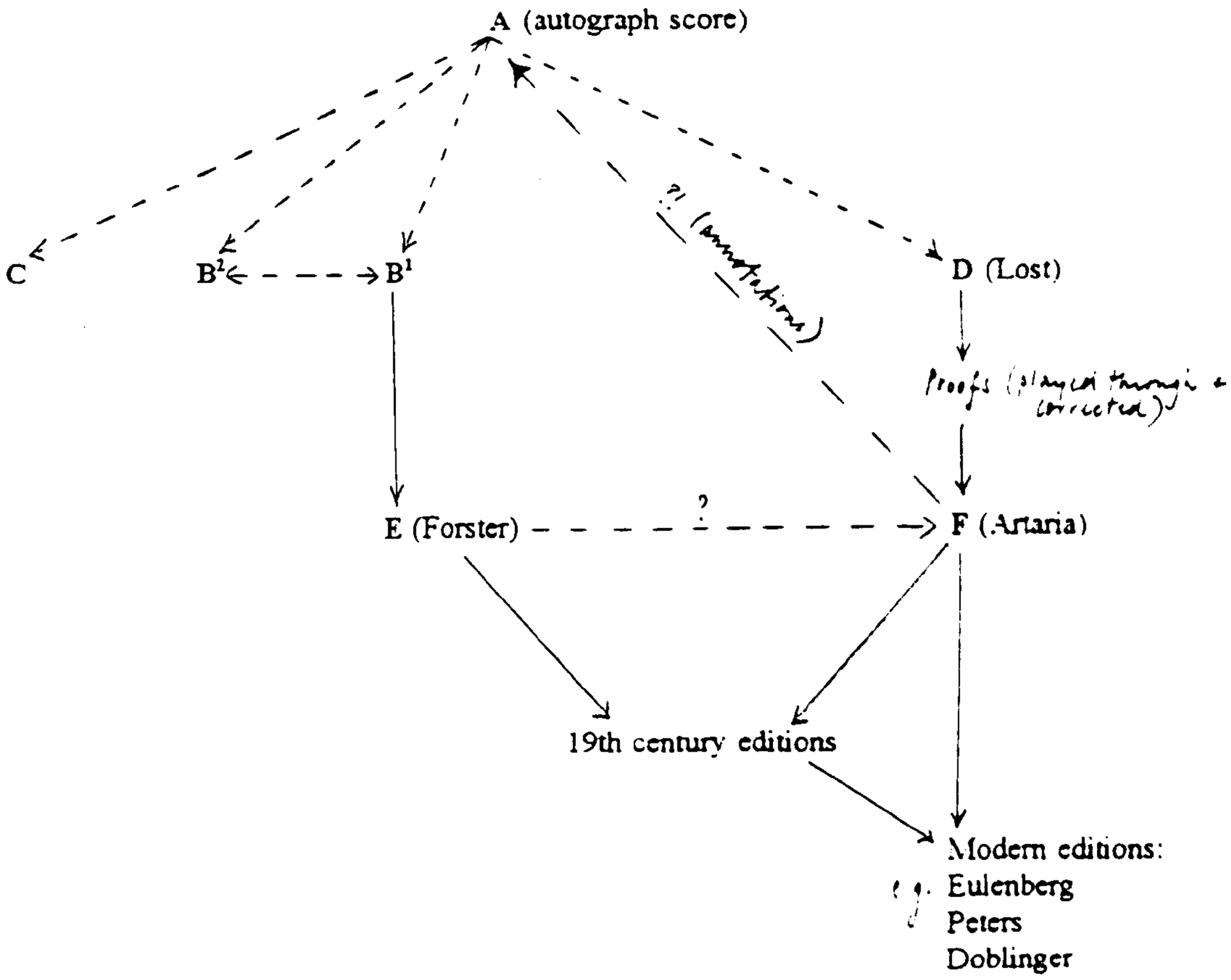
TABLE 1

Source	Presence of *fz* in bar 29	Remarks
1. Autograph Score, 1787	Yes	Not in Haydn's hand
2. Signed manuscript parts sent to Forster, 1787 (Egerton 2379)	No	Copyist: J. Radnitzky
3. Signed manuscript parts from Haydn's library, 1787 (Add. 32174)	No	Copyist: ?J.Radnitsky
4. Manuscript parts used by Esterhàzy musicians, 1787 (EH, Budapest, Ms.Mus.I.134)	No *fz* but *f*	Copyist: Not certain, ?Joseph Elssler Junior
5.First printed edition: W. Forster, London, 1787 (R.M.14.f.21(4))	No	a# aligned with d-e^1 in cello part; the *fz* underneath a# looks as if it applies to d-e^1 as well
6. Second printed edition: Artaria, Vienna, 1787 (h.2872 k.)	Yes	Copied from Forster edition?
7. Edition Sieber, Paris, 1788 (g.75. y.)	Yes	Follows Artaria's mistake?
8. W. Forster, London, c.1800 (Hirsch III 289)	No	Same plate as the 1787 edition was used?

EXAMPLE 4.13

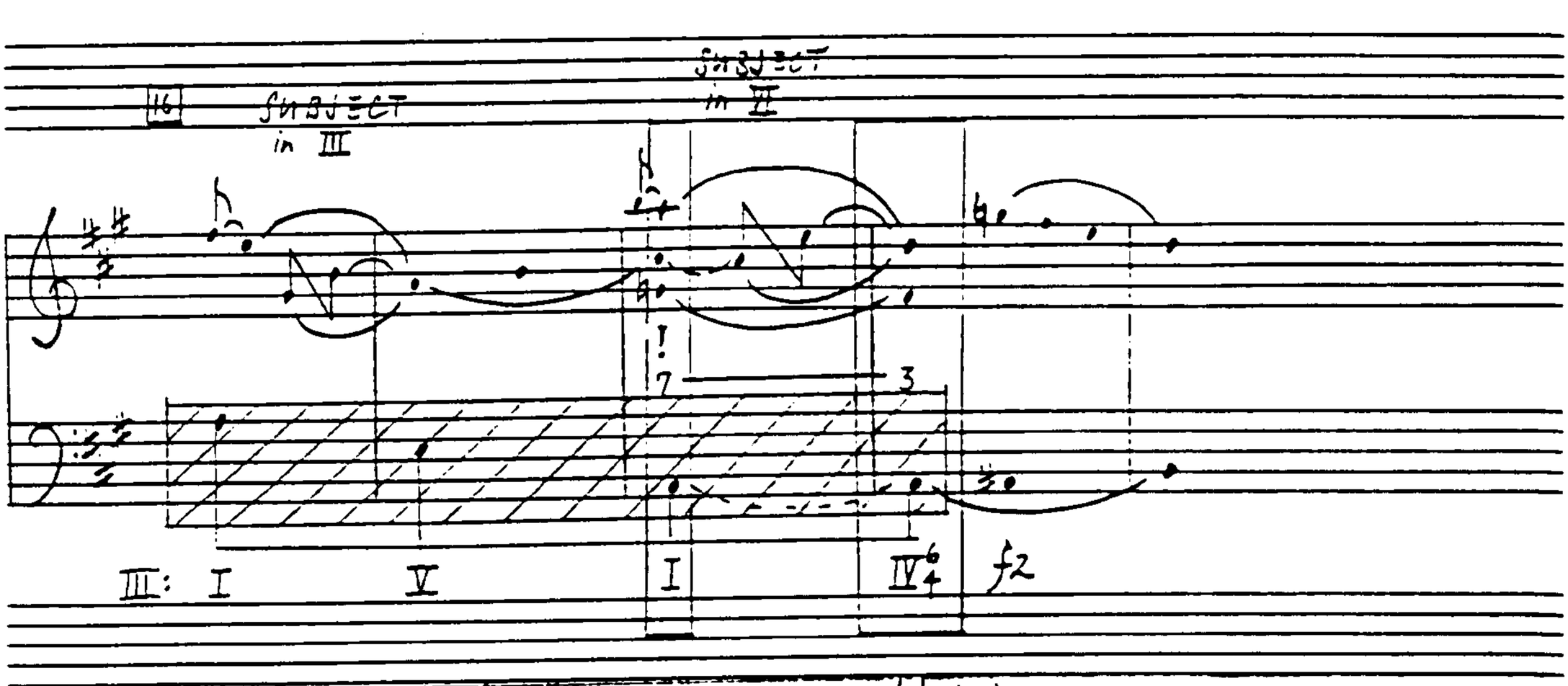
TABLE 2

Source A	Autograph score
Source B^1	Signed manuscript parts sent to Forster; copied by Radnitzky (Egerton 2379)
Source B^2	Signed manuscript parts kept in Haydn's own library; copied by Radnitzky (Add.32174)
Source C	Manuscript parts used by the Esterhazy musicians; copyist unknown, possibly J. Elssler Jr. (Budapest: Ms. Mus. I.134)
Source D	Lost parts sent to Artaria
Edition E	First Forster edition (1787)
Edition F	First Artaria edition (1787 Dec)



Example 4.14a

Actual Model: Conflict between horizontal + vertical thoughts

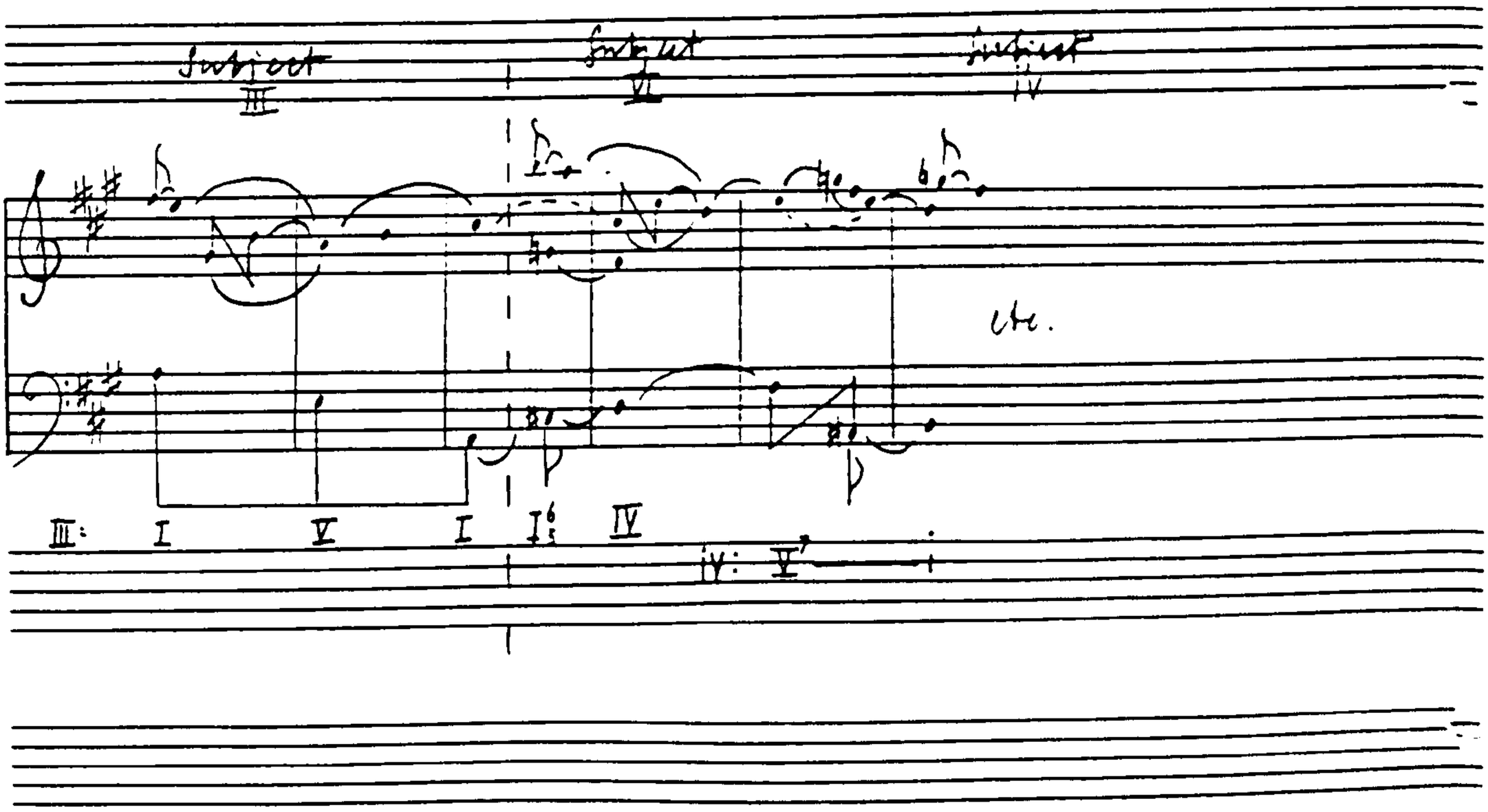


Horizontal Bars: Stable, expresses division

Vertical Chords: Unstable, effects continuity

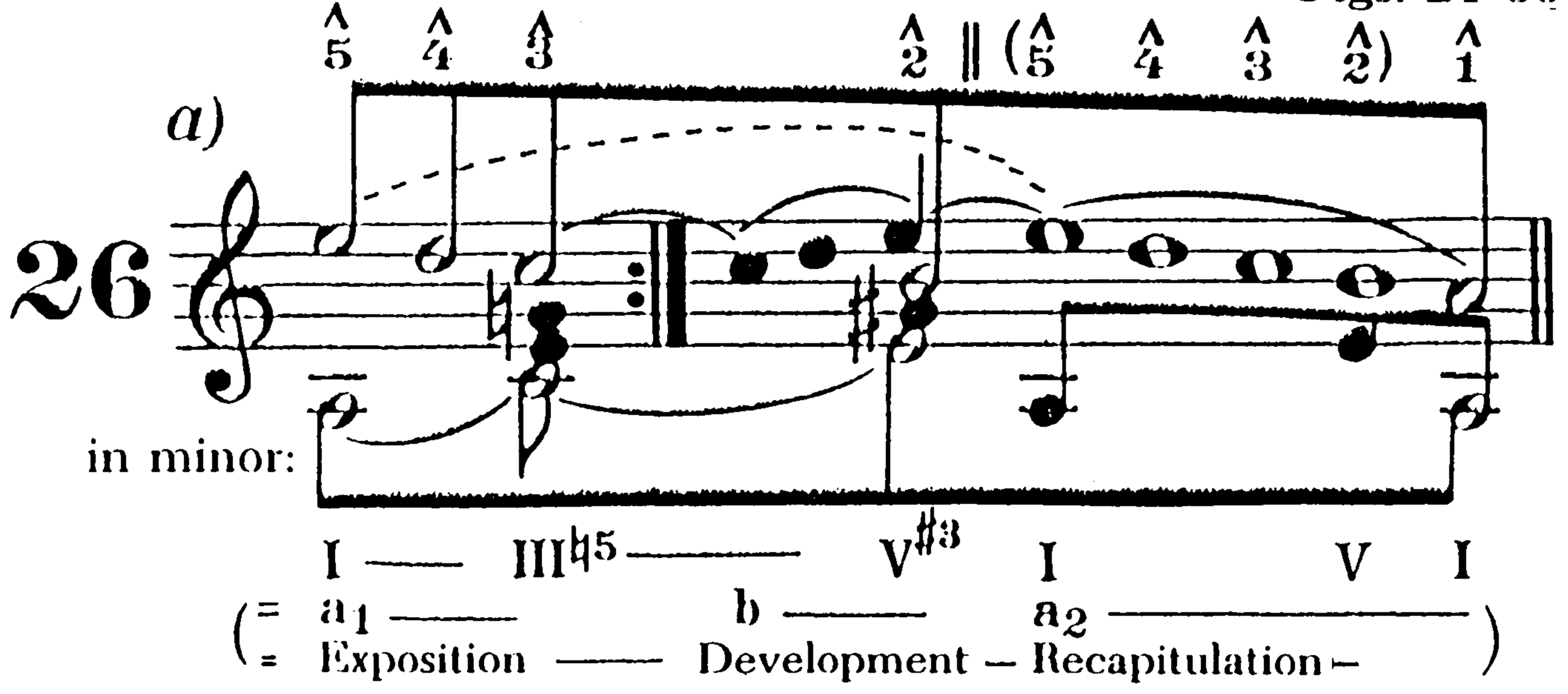
Example 4.14b

A Hypothetical Model: Bar 18 Composed-out

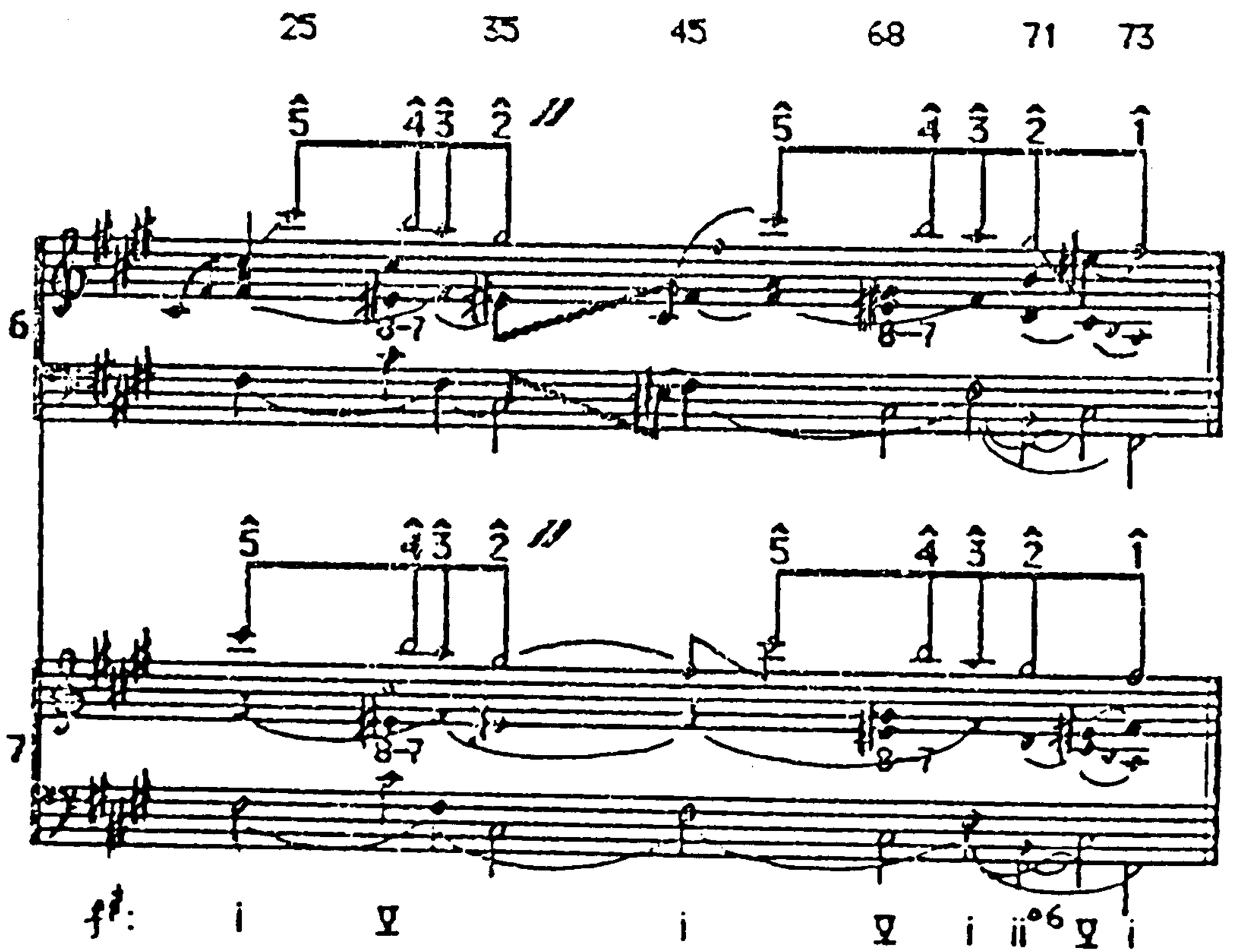


Example 4.16 [after Schenker, Free Composition]

Figs. 24–30

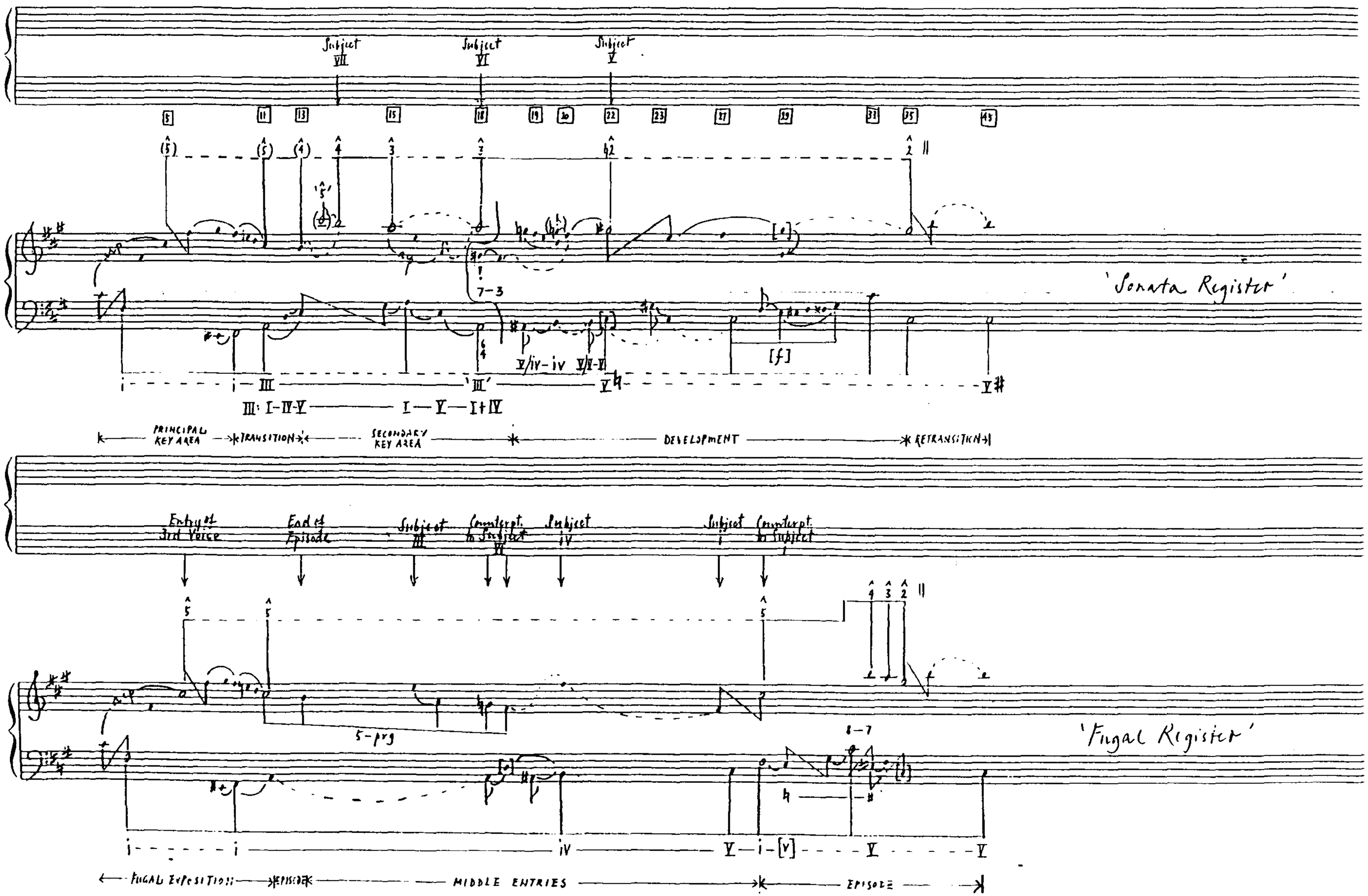


Example 4.15 [after Tepping, "Fugue Process," p. 162]

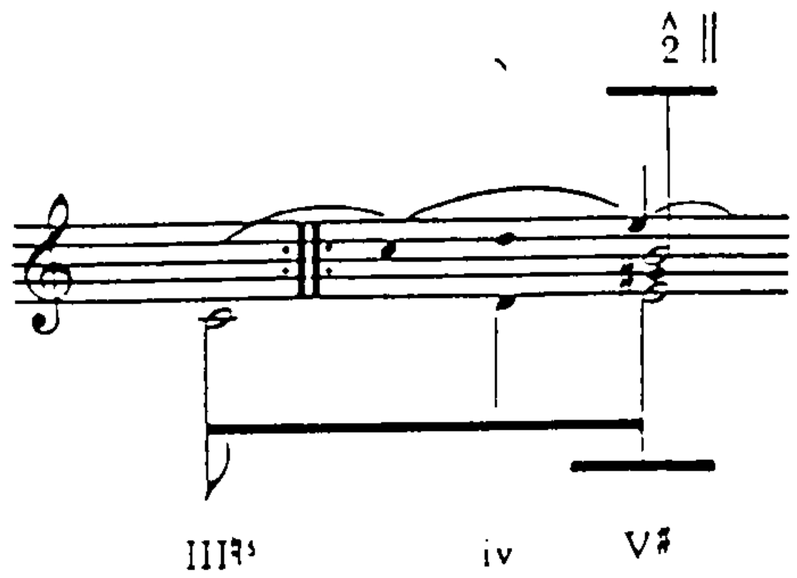


Example 4.17

Bi-registral Complex in the Hybrid Structure of Haydn's Op. 50/4, Finale

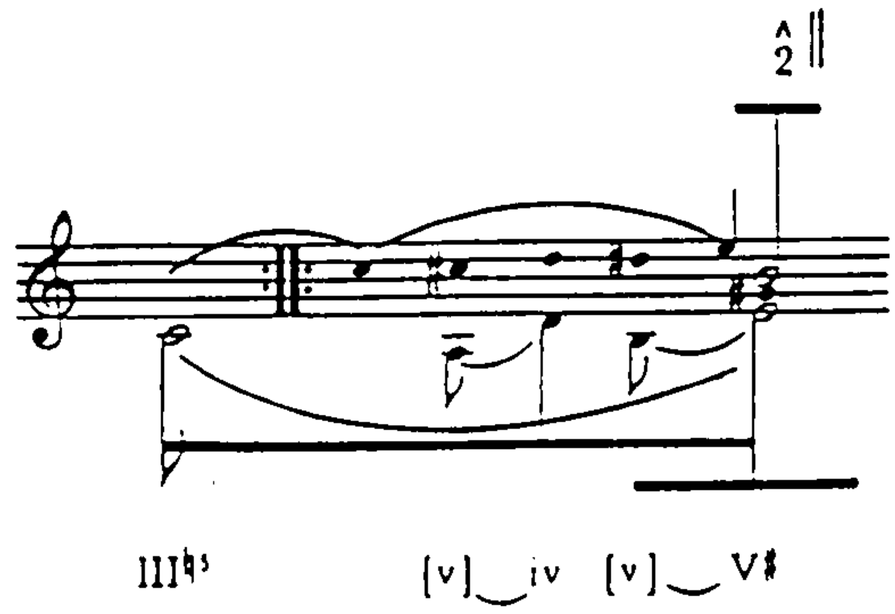


Example 4.18



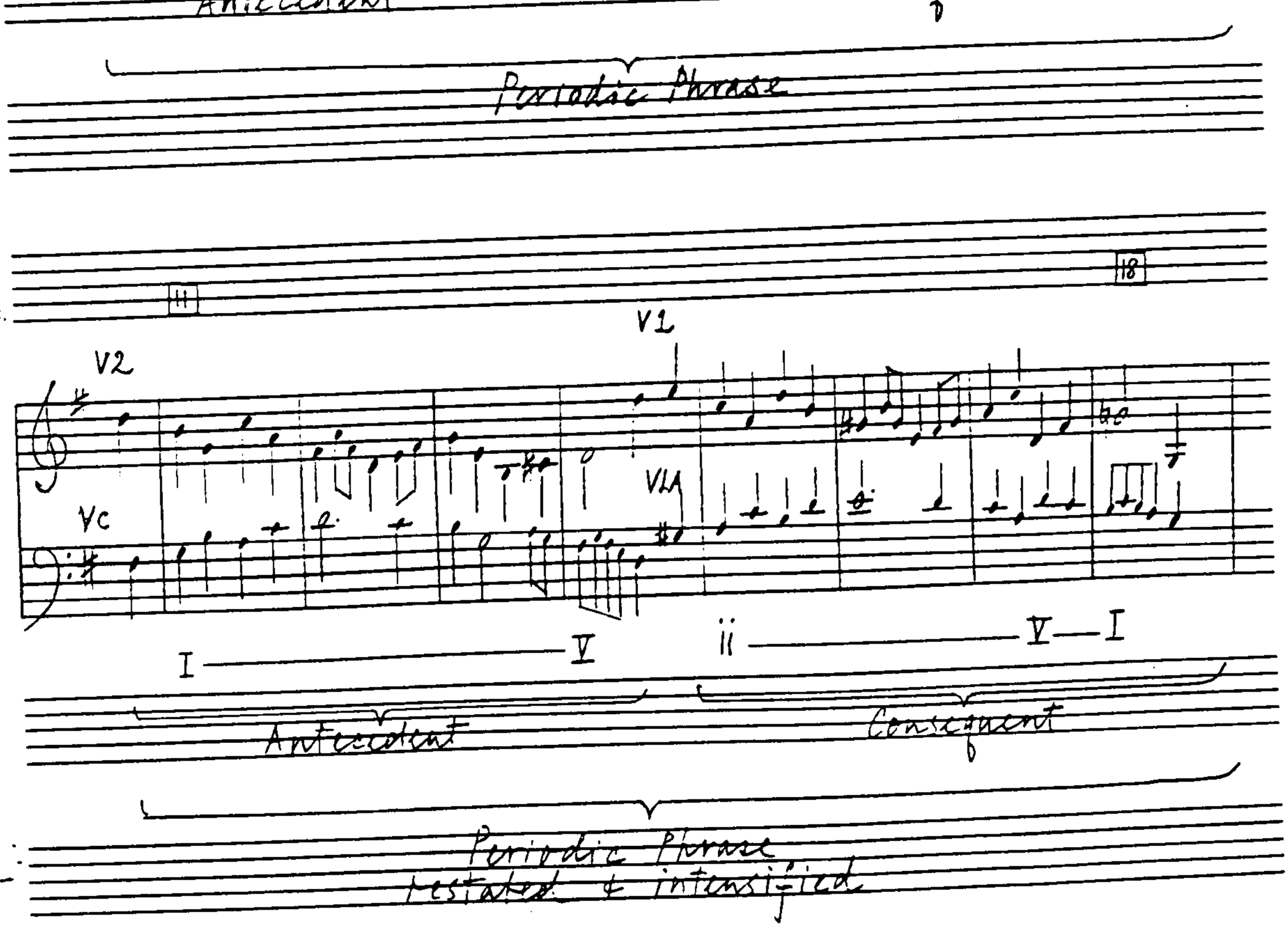
Example 4.19

Ex. 4



Example 5.1

3
10
VLA
Vc
I
V
ii
V — I
Antecedent
Consequent
Periodic Phrase


11
18
V2
V1
Vc
VLA
I
V
ii
V — I
Antecedent
Consequent
Periodic Phrase
restated & intensified

EXAMPLE 5.2

☒ Learned Style

☐ Galant Style

Diletto musicale Nr. 759

Quartetto in G

op. 76, No. 1
(Hob. III:75)

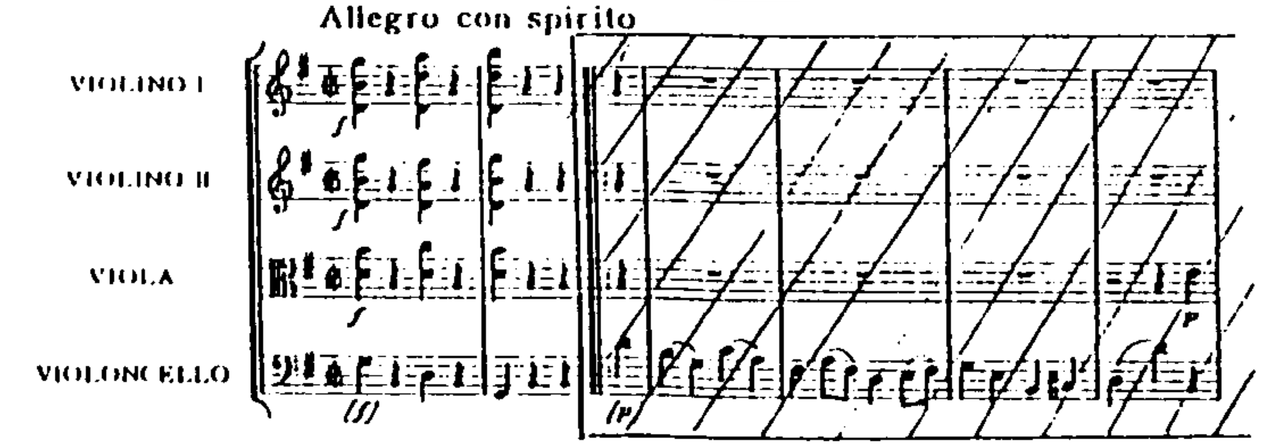
EXPOSITION I

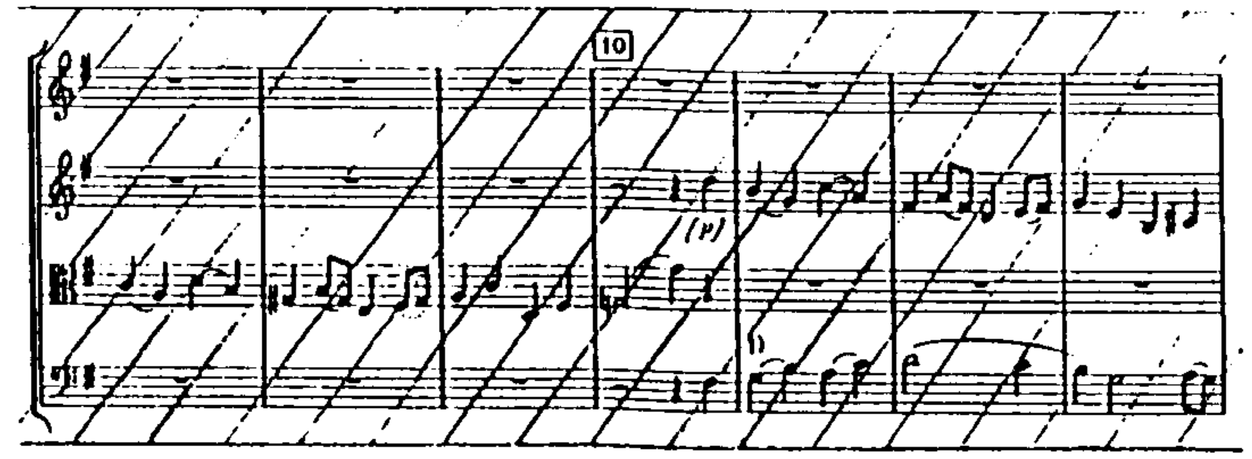
FIRST SUBJECT

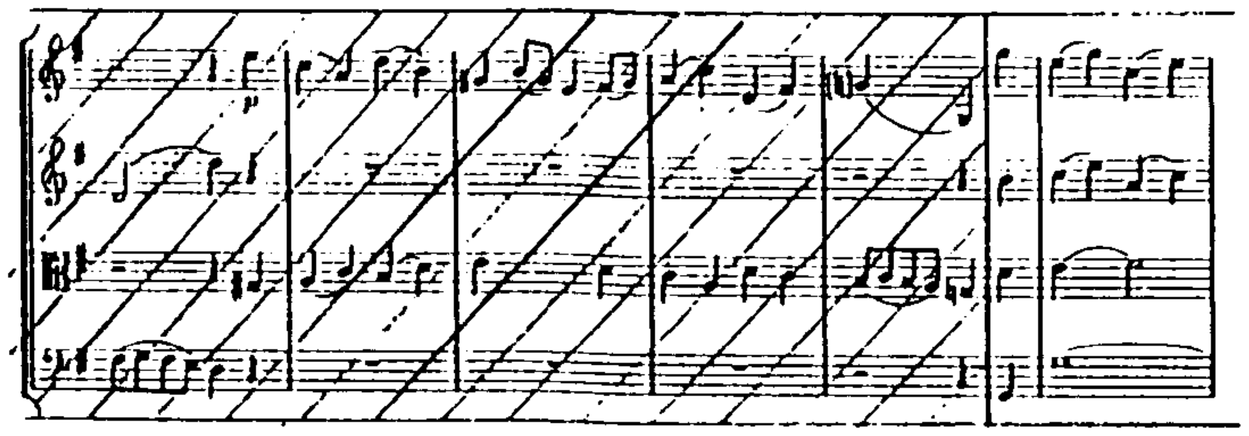
JOSEPH HAYDN, 1796?
reg. von H. C. Robbins Landon

Allegro con spirito

VIOLINO I
VIOLINO II
VIOLA
VIOLONCELLO

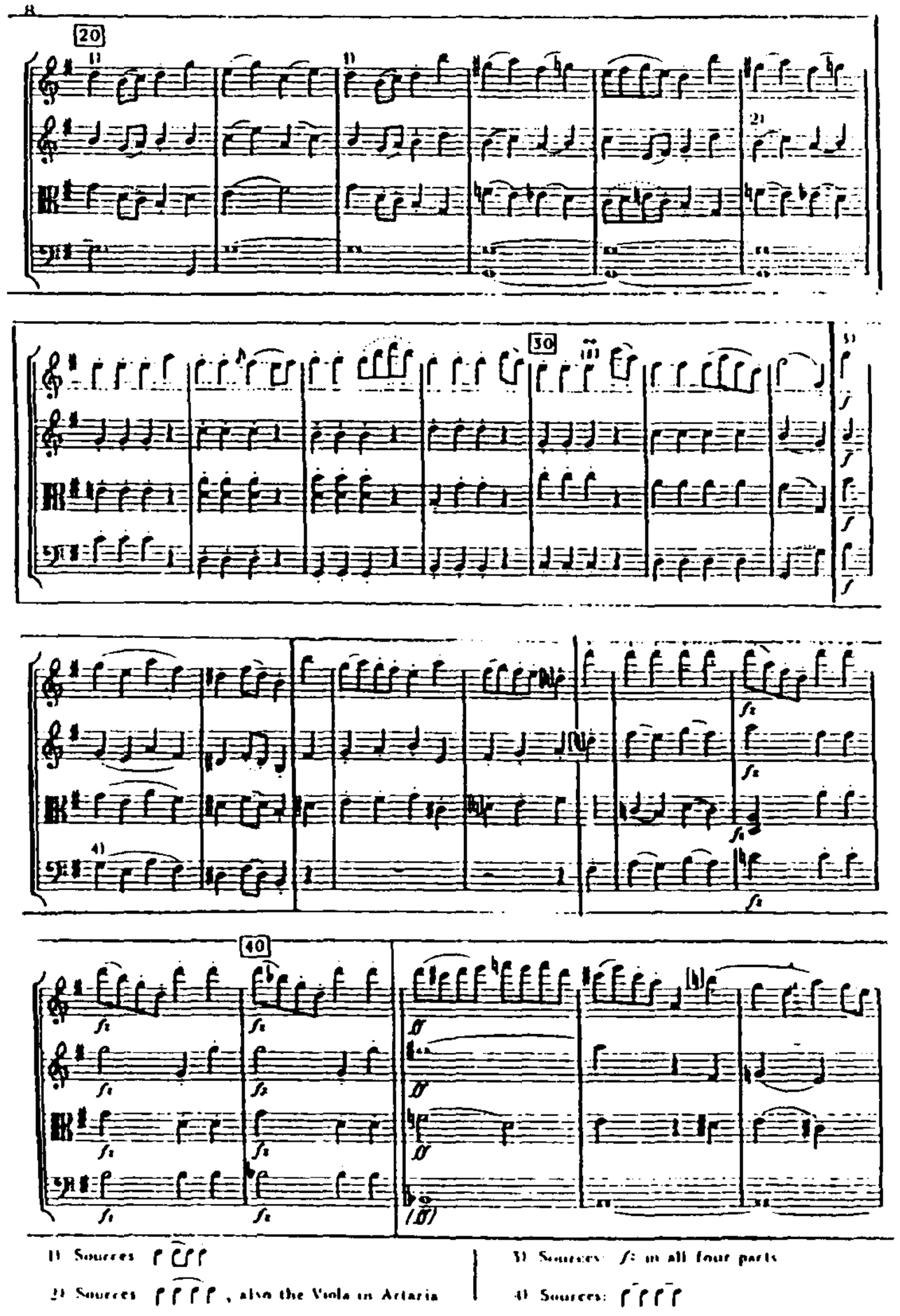


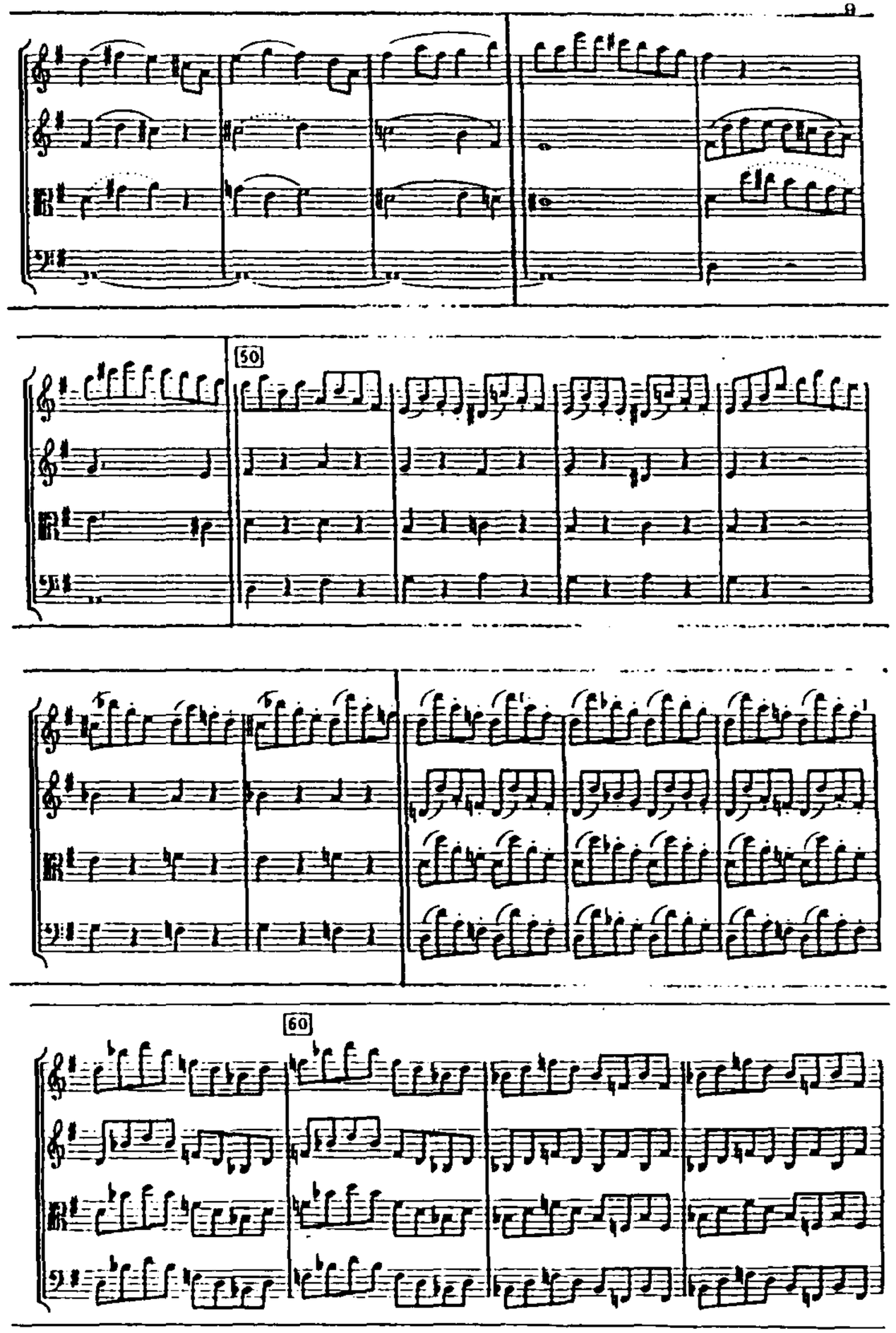




D Sources

Copyright 1982 by Ludwig Doblinger (Bernhard Herzmansky) KG, Wien – München
Printed in Austria


20
30
40
1) Sources
2) Sources , also the Viola in Artaria
3) Sources: fz in all four parts
4) Sources:


50
60

D-15-175

1) Arteria: ♩ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ; see also bars 193/4

2) Longman-Clementi: f; but not at bar 195

3) Sources: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 | 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ; see also bars 216/7

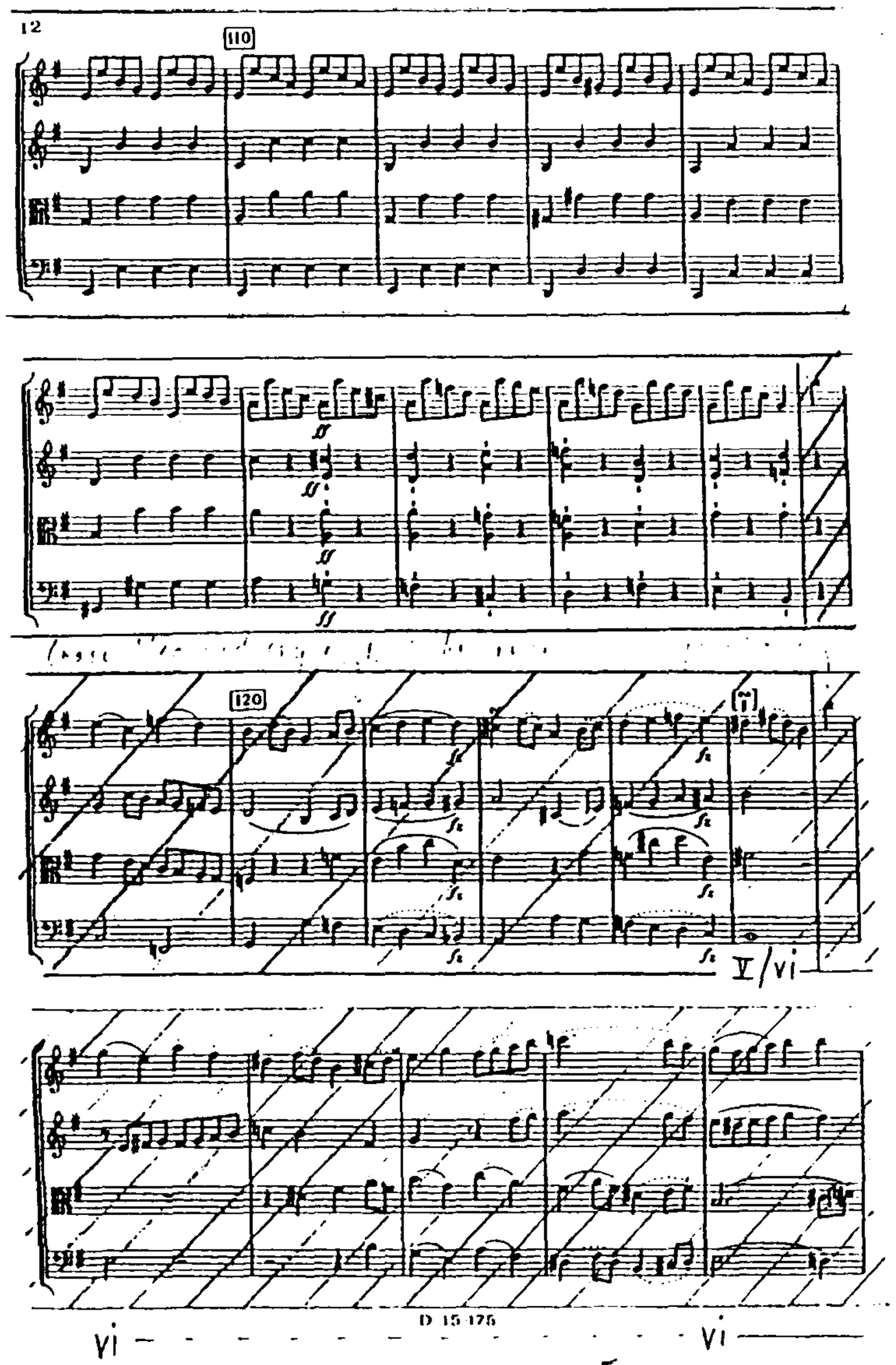
4) Sources: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ; see also bar 84.

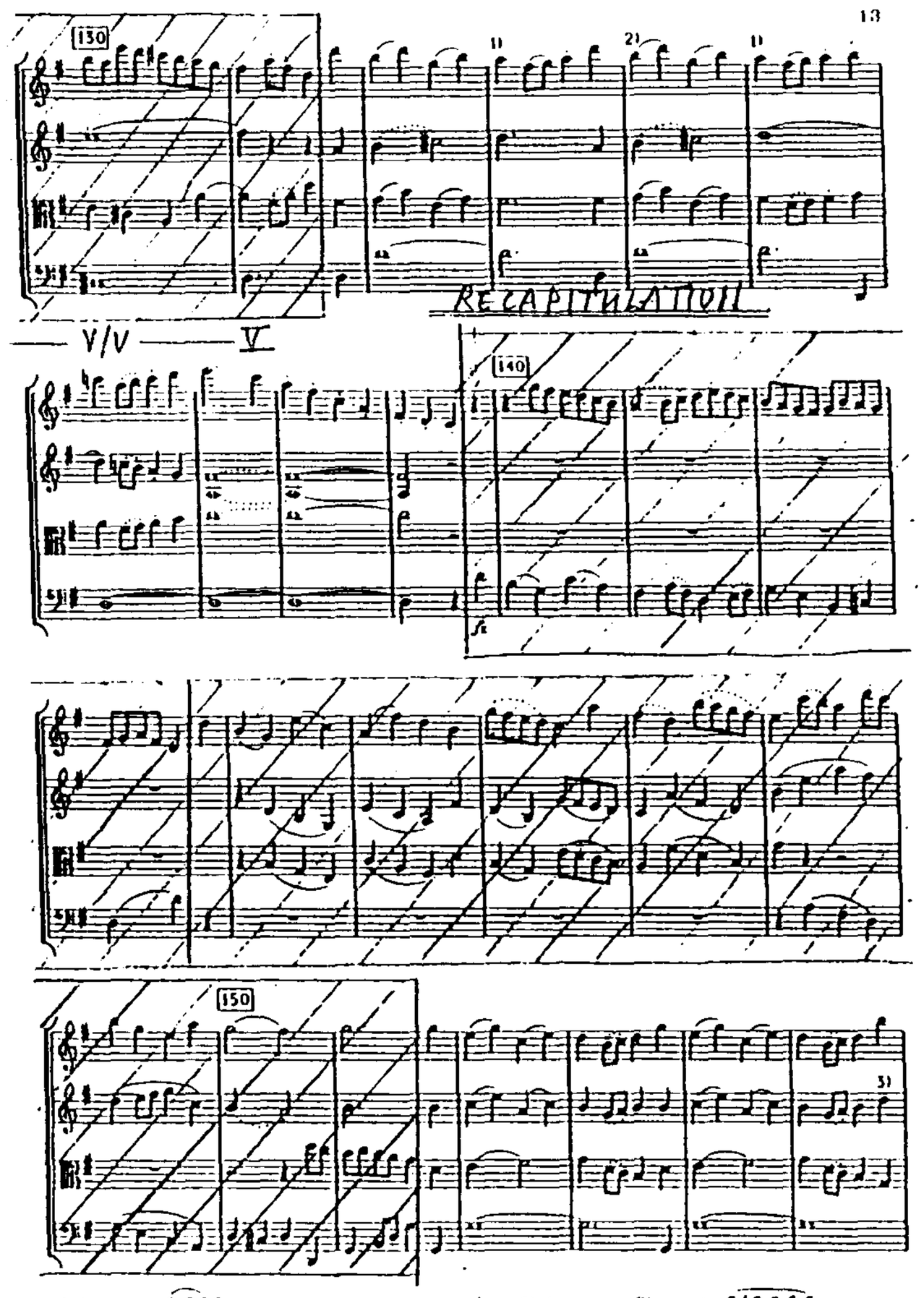
5) Longman-Clementi: ♩ | 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ; also Arteria (only), bars 215/6

D 15 475

RETRANSITION

Ex. 5.2 (4)





1) Sources:

2) Sources:

3) Longman-Clementi:

Artaria:

D 15 175

D 15 175

[END OF DEVELOPMENT]

Ex. 5.2 (5)

160

170

Last reiteration of 'subject' (in tonic)

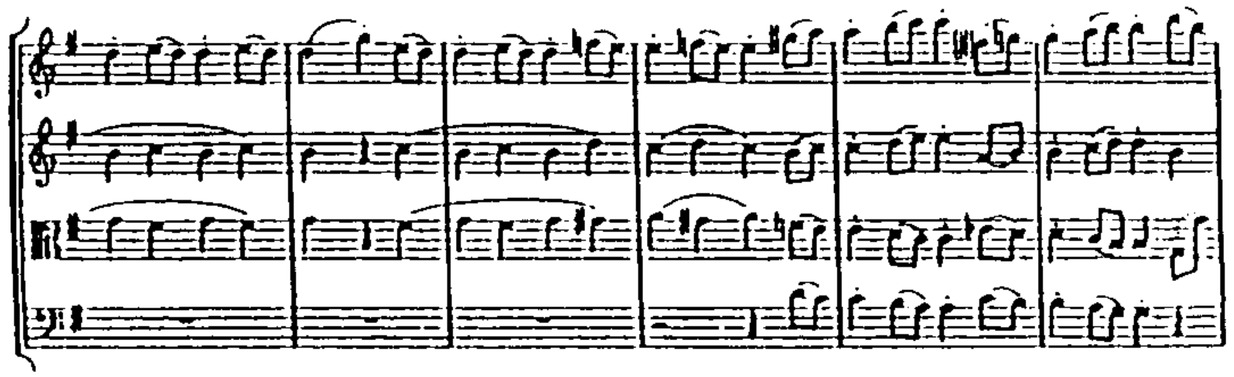
1) Sources:

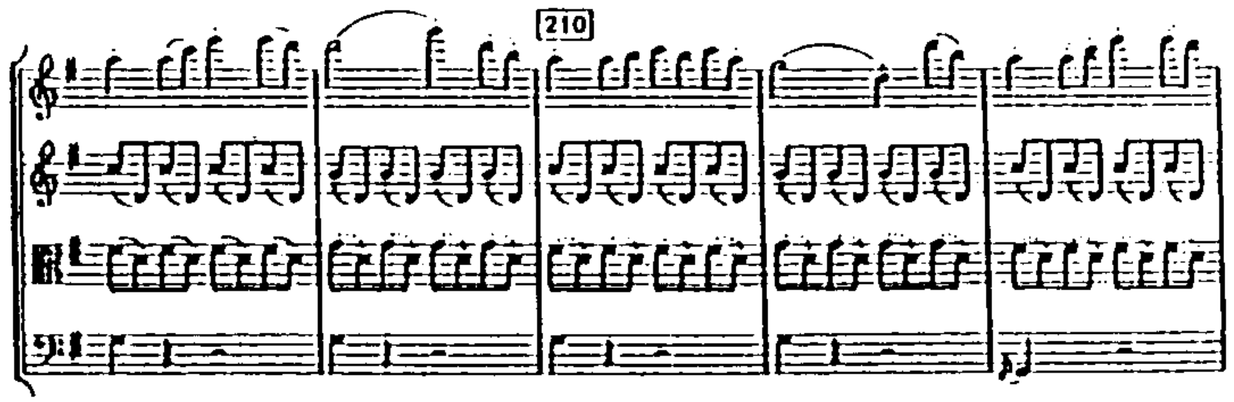
180

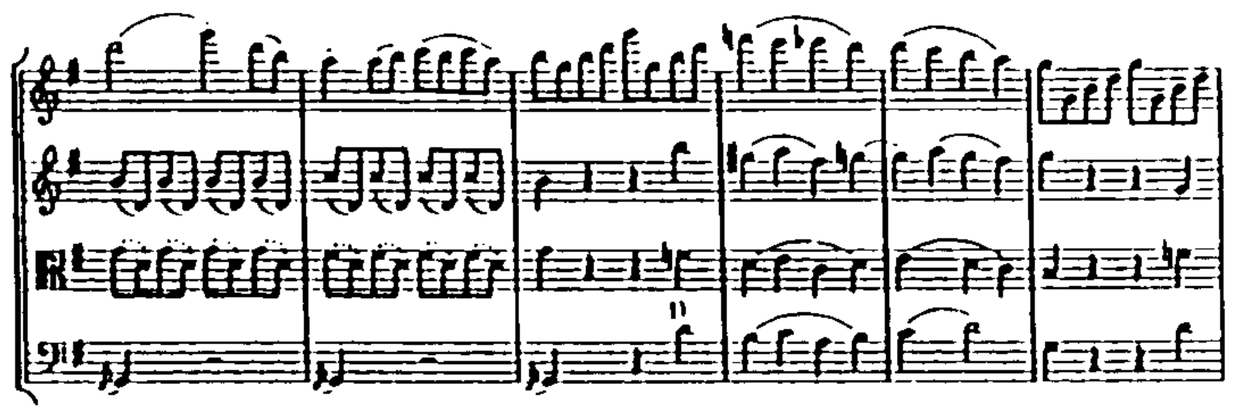
190

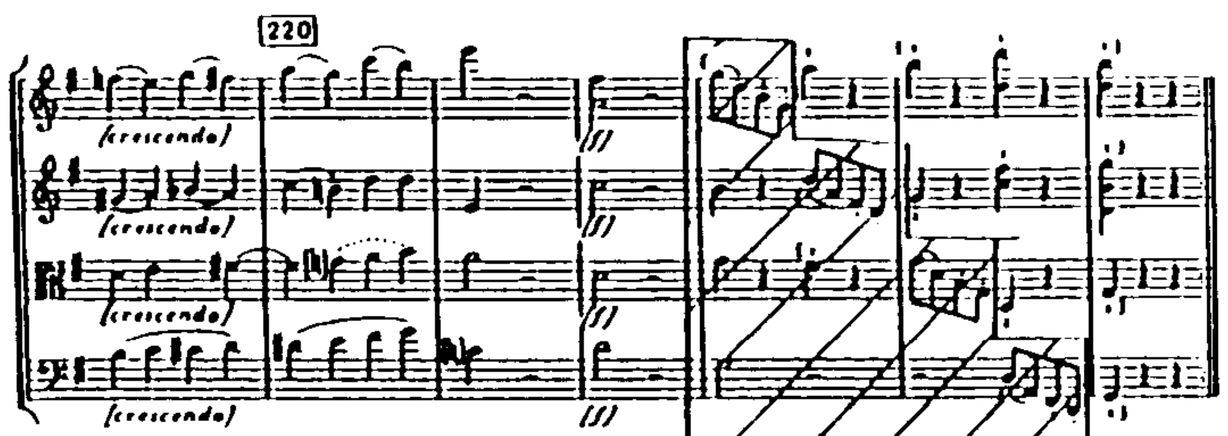
200

Ex. 5.2 (6)





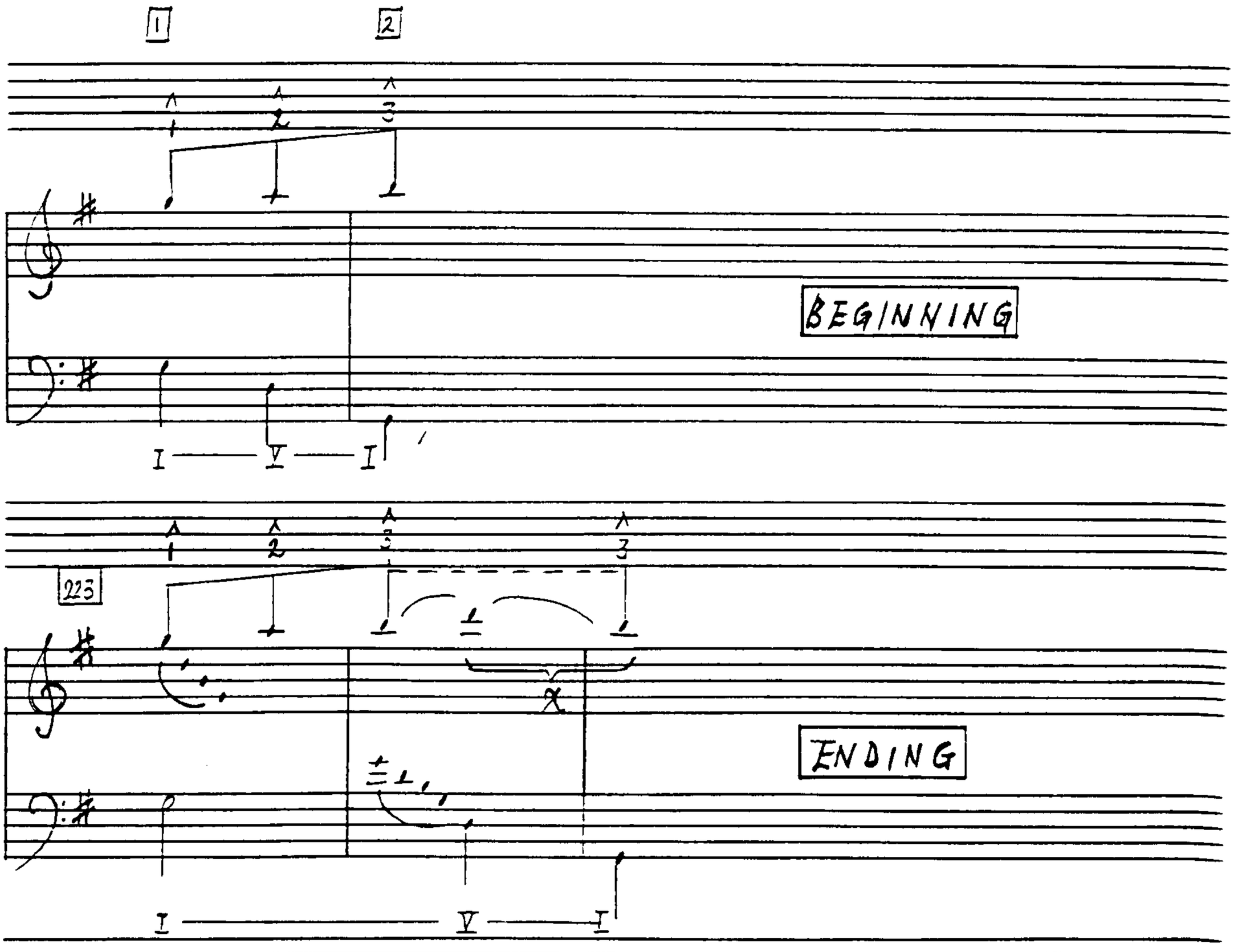




Closing Cadence

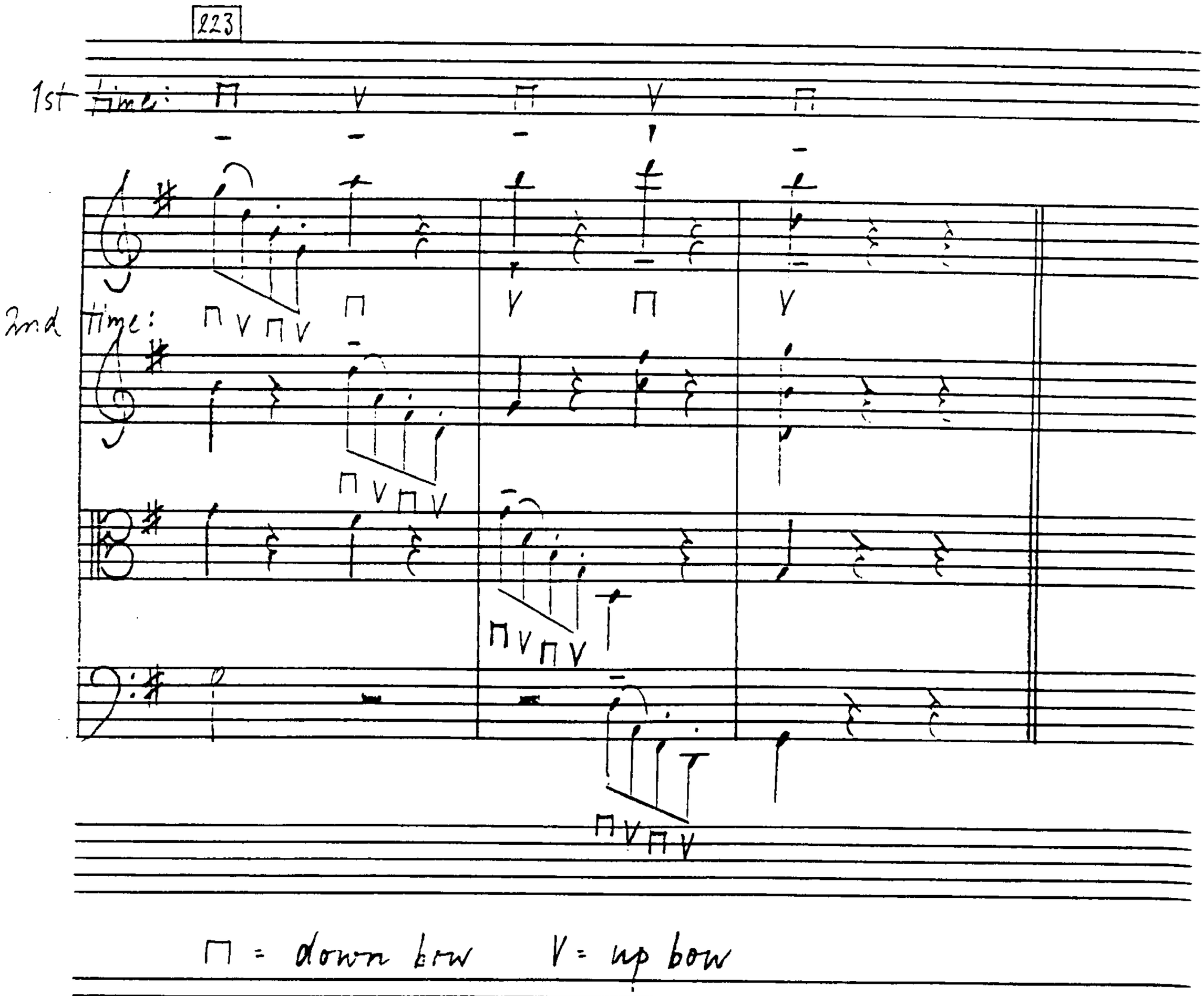
Ex. 5.2 (6)

Example 5.3

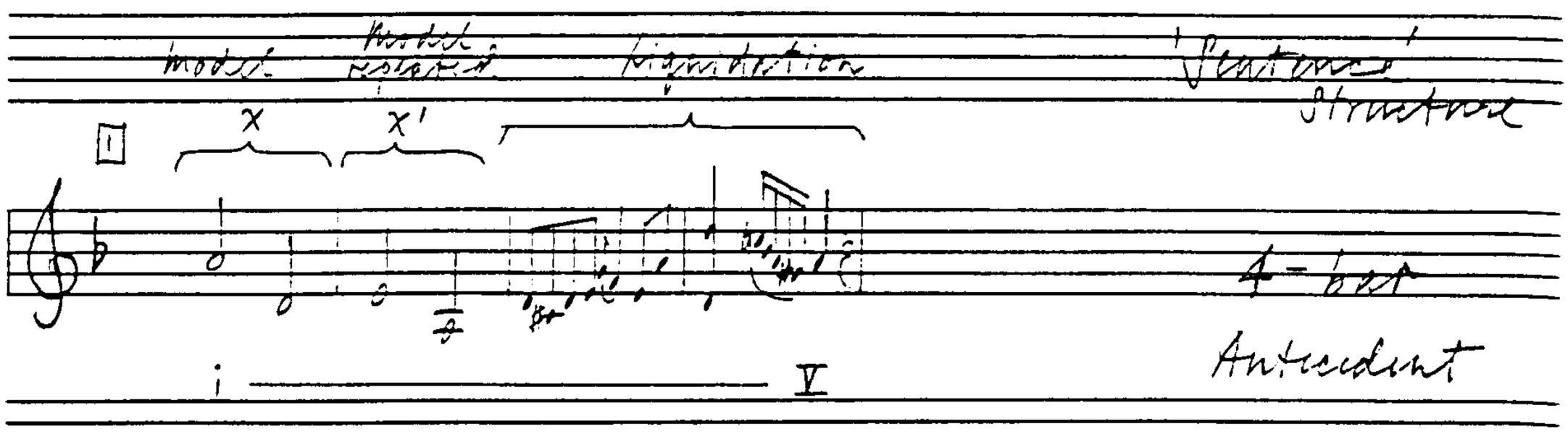


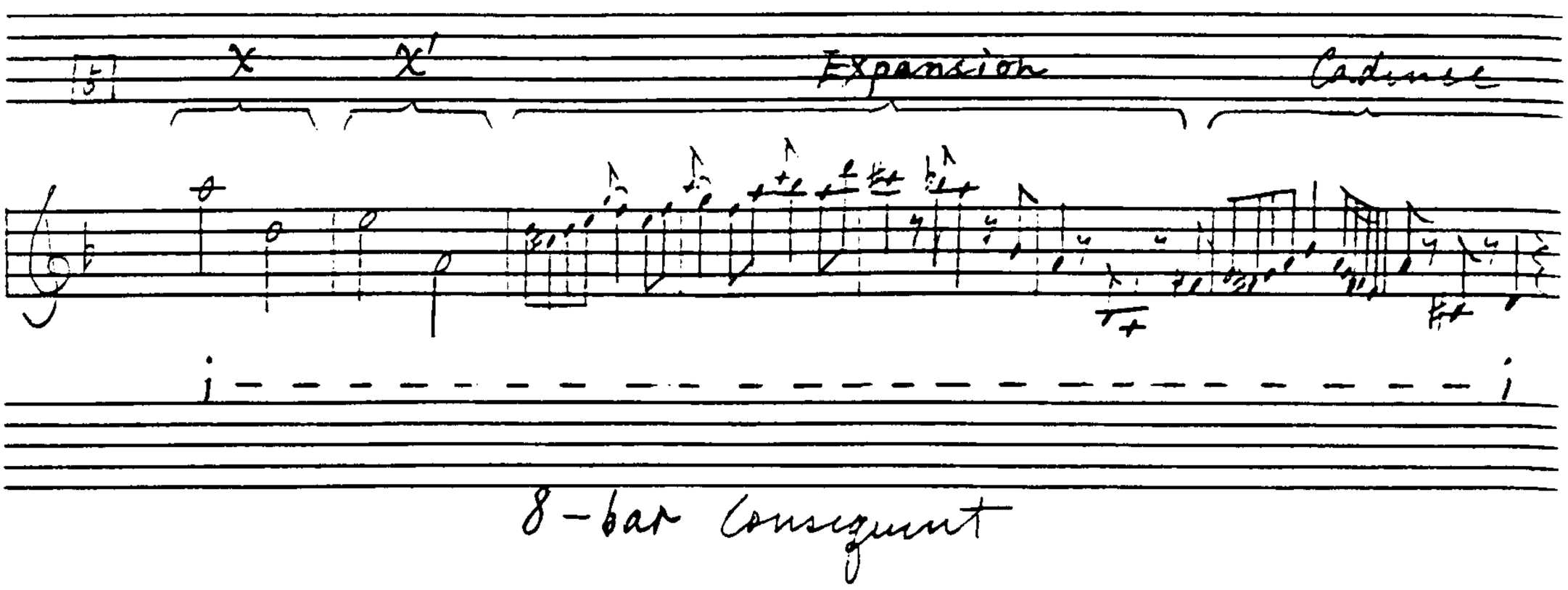
X: descending third fosters feeling of closure

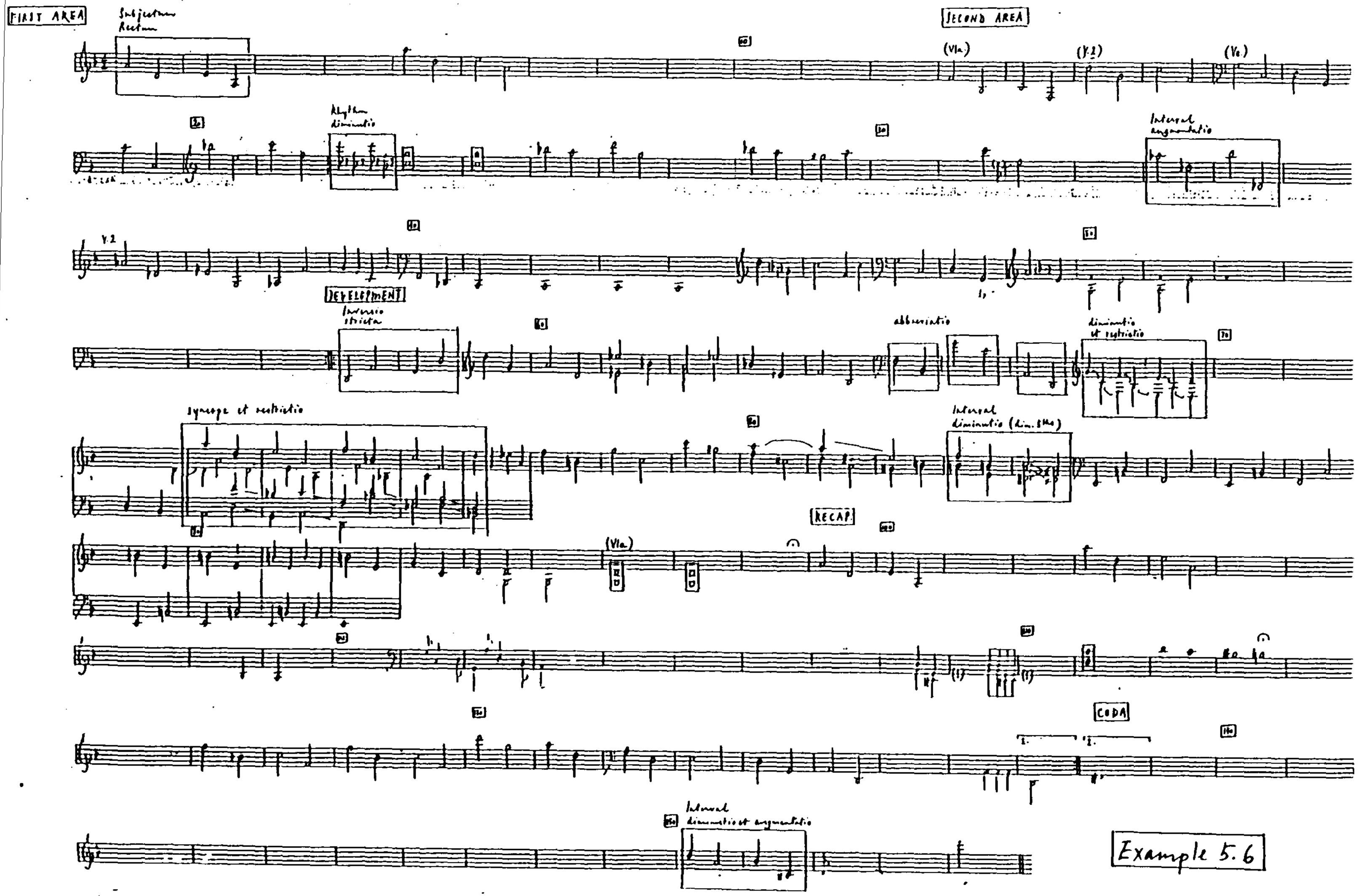
Example 5.4



Example 5.5


Model
Restated
Fragmentation
Sentence structure
I
x
x'
4-bar
Antecedent
i
V

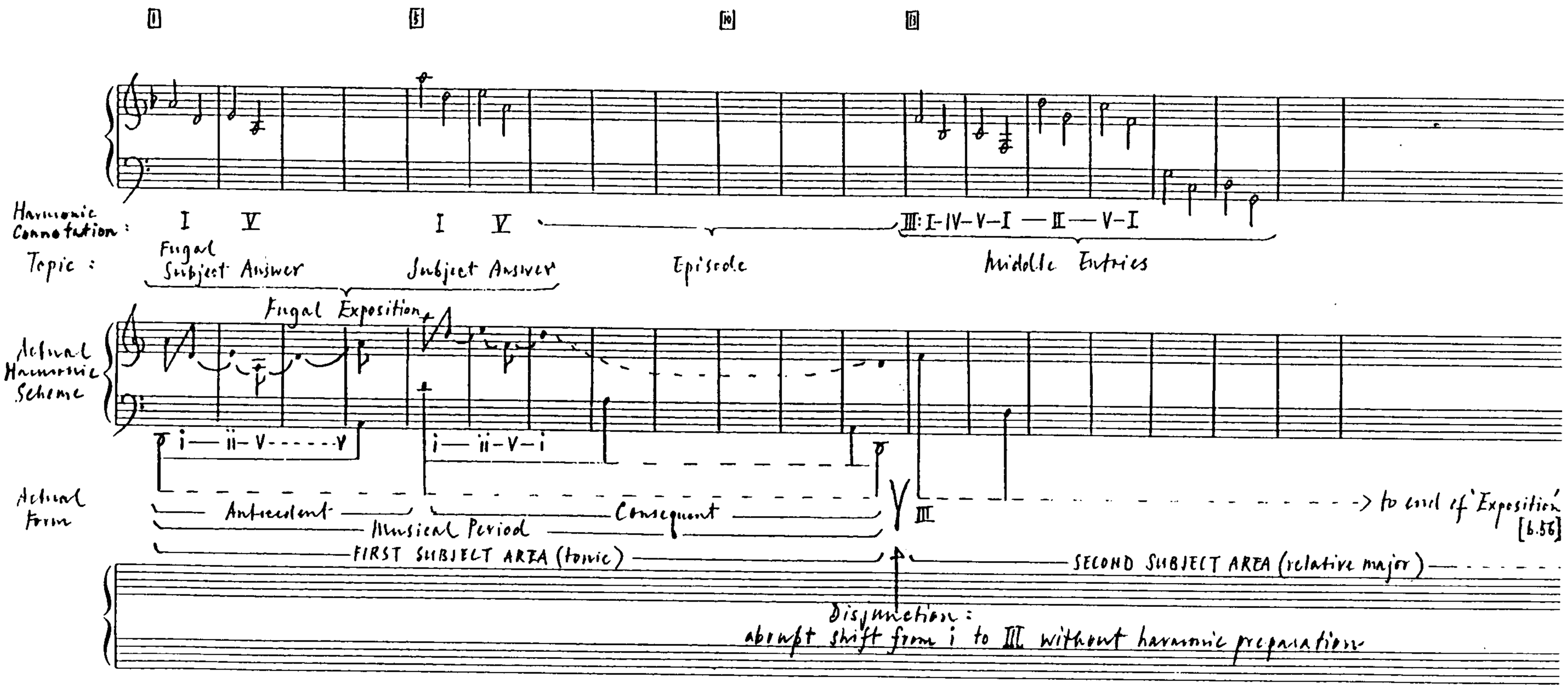

x
x'
Expansion
Cadence
i
i
8-bar Consequent

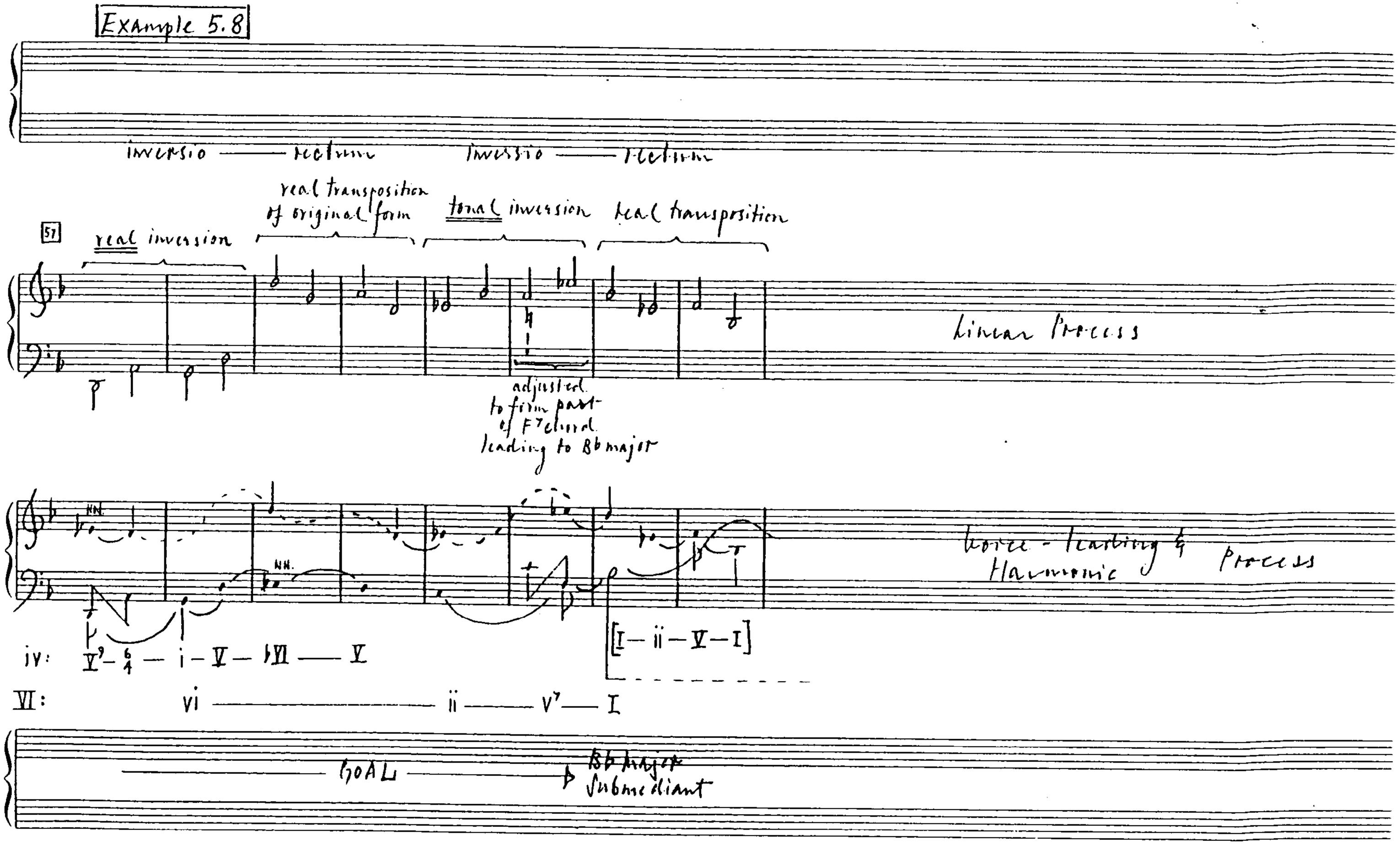


Example 5.6

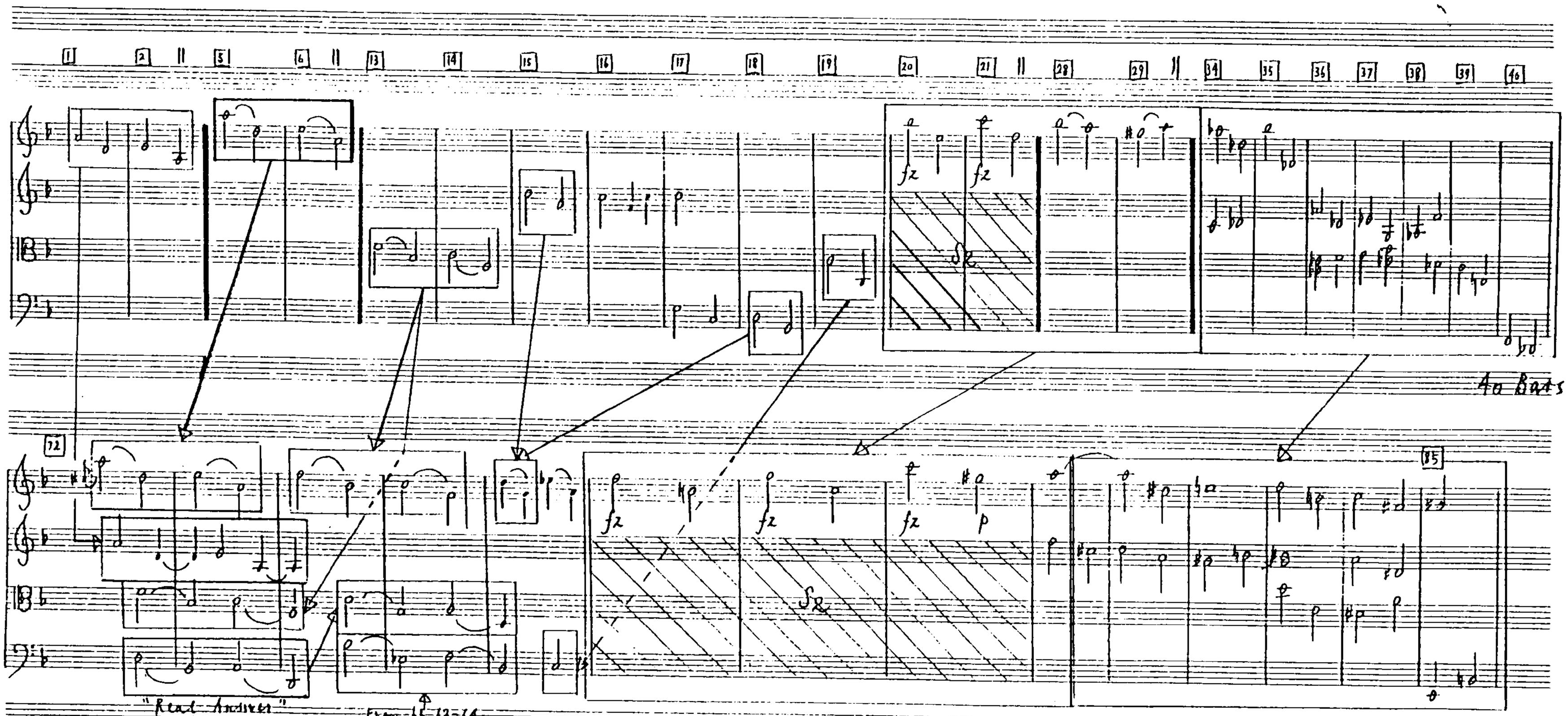
Motivic Development of the 'Fifth Motif' in Op. 76 No. 2, I [after Somfai]

Example 5.7


1
5
10
13
Harmonic Connotation: I V I V III: I-IV-V-I — II — V-I
Topic: Fugal Subject Answer Subject Answer Episode Middle Entries
Fugal Exposition
Actual Harmonic Scheme
i — ii-V - - - - - V
i — ii-V-i
Actual Form
Antecedent
Consequent
Musical Period
FIRST SUBJECT AREA (tonic)
III
-> to end of 'Exposition' [b.56]
SECOND SUBJECT AREA (relative major)
Disjunction: abrupt shift from i to III without harmonic preparation


Example 5.8
inversio — rectum
inversio — rectum
57
real inversion
real transposition of original form
tonal inversion
real transposition
adjusted to form part of F7 chord leading to B♭ major
Linear Process
NN.
NN.
Voice-leading & Harmonic Process
[I — ii — V — I]
iv: V9 — 6/4 — i — V — ♭VI — V
VI: vi — ii — V7 — I
GOAL
B♭ major Submediant

Fifth-Motifs from bb. 1-40 of Exposition



Development Section from bb. 72-85 "Fugal Recapitulation"

Example 5.9

Example 5.10

122

Subject in F

Subject in F

Subject in D

'Real' Answer

Subject in D

Fugal Interpretation

Harmonic Connotation: III: I–IV–V–I

I–IV–V–I

I: I–IV–V–I

V: I–IV–V–I

I: I–IV–V–I

V–I V–I V–I V–I

VI: I — V$^6_5$ — I — V$^6_5$ I: I^6–IV–V$^6_5$–I

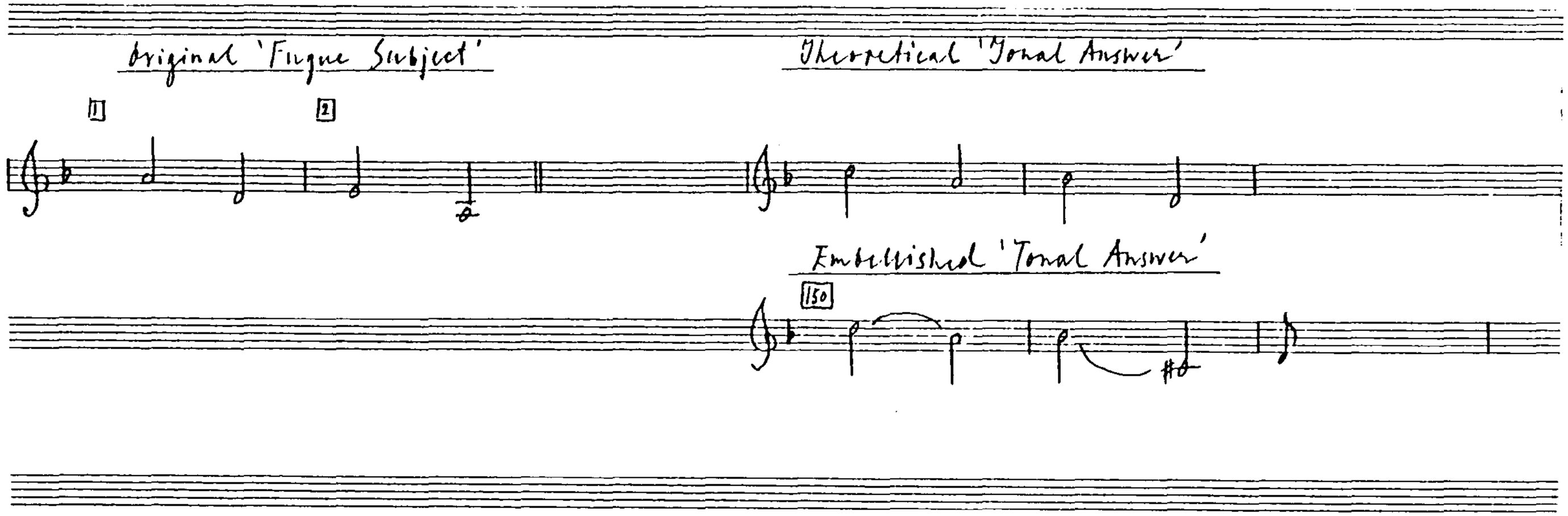
V: I–IV–V–I

I: I–IV–V–I

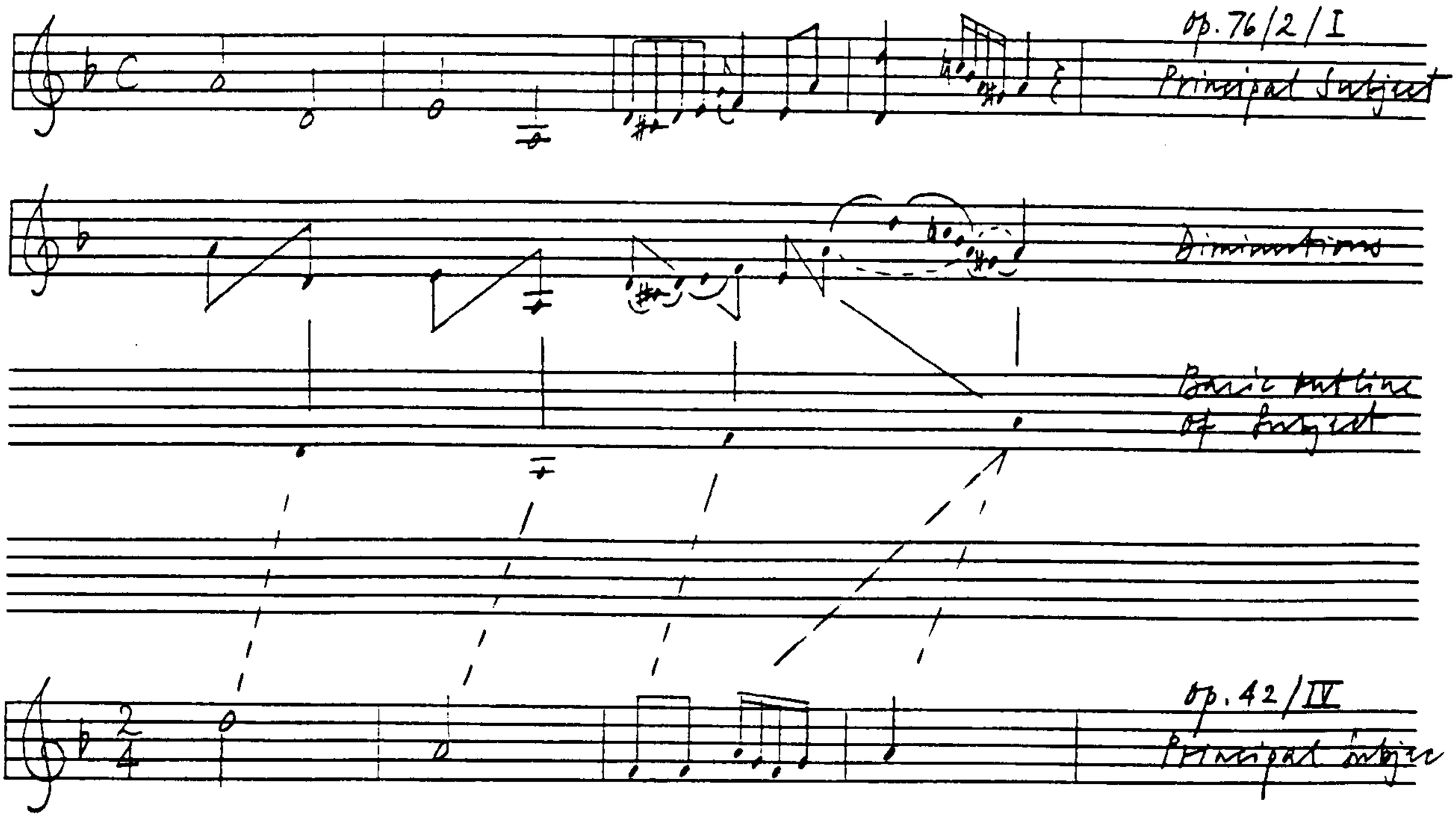
i V I V I

Harmonic Interpretation

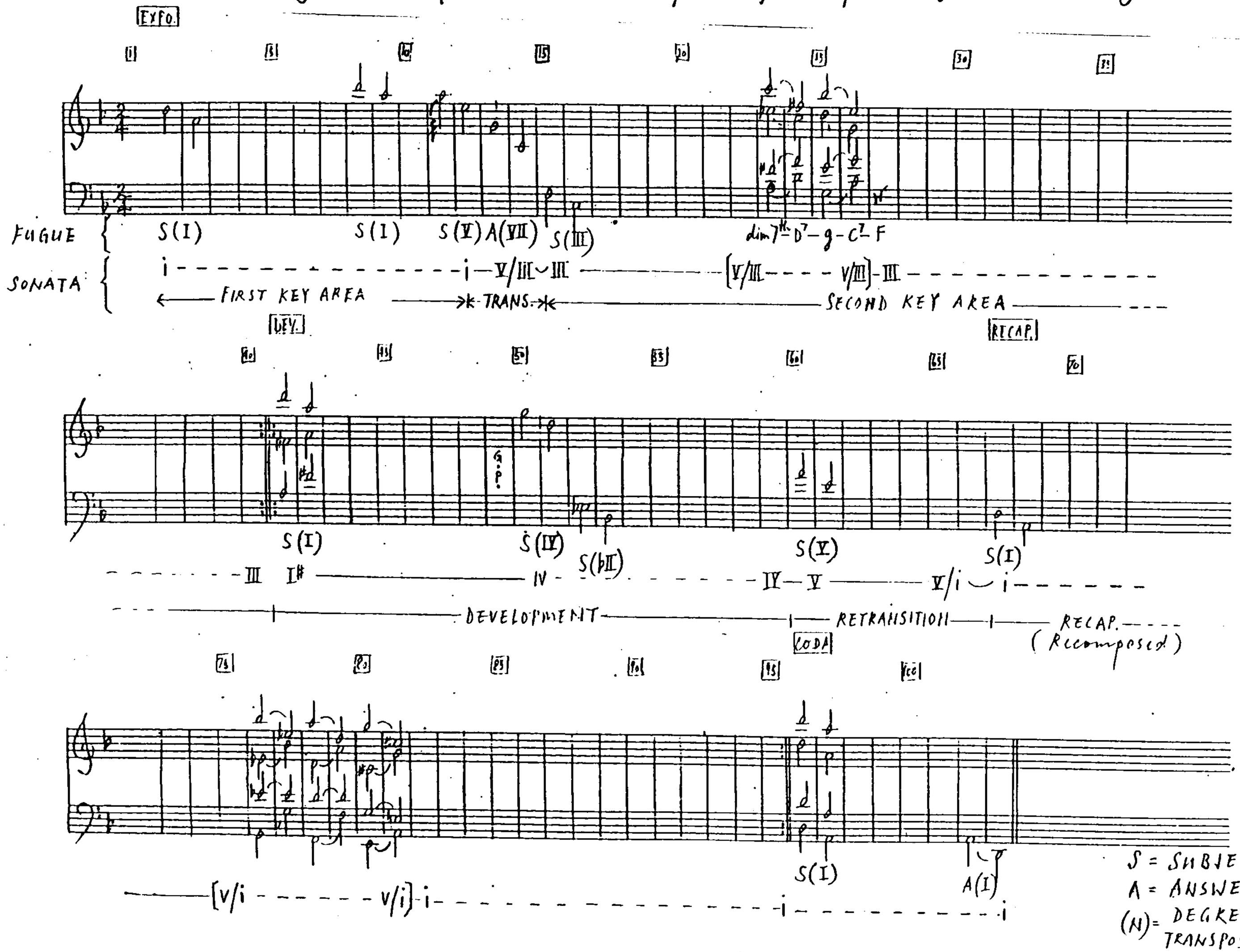
Example 5.11


original 'Fugue Subject'
1
2
Theoretical 'Tonal Answer'
Embellished 'Tonal Answer'
150

Example 5.12

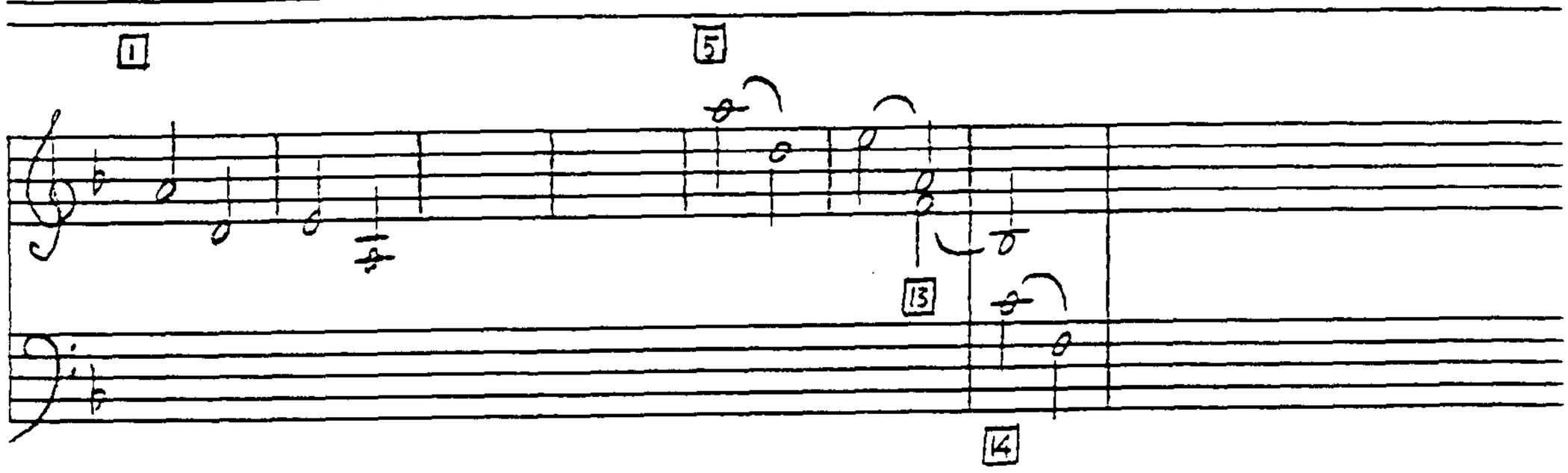

Op. 76/2/I
Principal subject
Diminutions
Basic outline of subject
Op. 42/IV
Principal subject

Example 5.13 — String Quartet Op.42, Finale: Development of Principal Motif vs Sonata Design



Example 5.14

A Hypothetical 'Transposed' Version of bb. 1-12 in Op. 76/2



FUGUE: S(I) A(I) S(I) A(I)

S(V) S(V)

← Exposition →

Middle Entries

Overlaps in Stretto

SONATA: i I i I/i

I/i III V/III III

← Principal Tonic Area → ← Trans → Secondary Relative-Major Area →

BIBL. LONDIN UNIV